STAGE BROADWAY SCREEN

VARIETY

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PRODIGAL-PAUPER PARK AV.

That Chicago! Still Chump Town; Going for 5c Peek Show for 18 Yrs.

Chicago, Oct. 22.

On State street, just south of the Loop, in the pawnshop and second-hand clothes neighborhood, is the Folly burlesque theatre, probably the only house of its kind left in the country.

The house has been operating with the same policy for 18 years, and shows a nifty profit every week. Two bits a ducat and no seats. A small room in which 100 men can crowd. A stage, set in the wall, above the men's heads, about 10 feet wide and 6 feet high. There are 11 girls, seated on camp chairs, in a semi-circle. Music furnished by drums and piano. Each girl gets up and sings a pop tune and the rest join in the chorus. This routine is repeated endlessly. Not a blue line, no undraping, no comedy; just girls singing pop tunes.

Performance is continuous. The muggs in the audience stand around quietly, hats and overcoats on, with not a flicker of interest. No applause.

This lasts about half an hour. Then the spieler, Walter Parker, tells the boys he has a surprise, that Madame Aline and her dolls will give a revue of artistic poses in the next room and the tariff is only one dime. Of the 100 in the mob, 60 pay and jam into a narrow cubby-hole, not larger than a good-sized clothes closet.

"Will the gentlemen up front kindly remove their hats so that those in the rear won't miss anything."

Two gals from the chorus, in the same clothes, stand in two glass panels. From the spieler: "Youth," "The Tennis Girl," "Golfing Girl," "Diving Girl," "The Outdoors Girl," etc. The gals smile and merely change stance. A couple of squawks from the boys but nothing serious.

From one or two shills, "Too much clothes." "How about taking off some clothes?"

Upstairs

Spieler again:

"Now, gentlemen, I am going to take you upstairs, where Madame Fifi and her girls will give their own daring show. This show is entirely different from the one you have just seen and is given by an entirely separate company. And boys, remember, confidentially, that what you see up there is nobody's business but your own."

The mob follows up dark stairs to a smelly room. In it are some slot machines and Chinese opium den sets, popular in dime museums 20 years ago.

"While we are waiting for Madame Fifi and her girls to get ready,

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STREET TALK

Birmingham, Oct. 22.

Talkers have invaded the streets here.

Some ambitious fellow has installed a talking machine contraption in the rear of a Model T Ford truck and is driving around town advertising this or that.

Talking Xmas Cards

Talking Xmas cards will largely supplant the highly embossed printed greetings this year in the film industry, particularly Hollywood, according to present indications.

Aluminum discs containing a 50-word record of the well-wisher's voice will bring social niceties on a par with the sound era. Such recording for many of the stars will be more economical than cards, the records costing but a buck.

Toughest Censored Town Wants Stockings—No Paint

Toronto, Oct. 22.

Not at all concerned with the discomforts experienced in wearing a double-weight brassiere, local censors have become so strict regarding stage costumes that performers are acquiring extra covering and labelling it "Toronto wardrobe."

"It's worse than Boston," say the girls. They are squawking like canaries at H. M. Woodson and W. F. Wiggins, the censors responsible.

"I wish I could show you the bruises and scratches I got from wearing all this extra stuff," said one girl to a Variety reporter. Smiling coyly and trying to look winsome, the reporter didn't even leave the home plate.

"It's terrible," said another. "We have to wear clothes that smothers our art. And it's so uncomfortable."

Deceptive Paint

Some girls have been painting black lines up the backs of their legs in hope that the censors are nearsighted.

Helen Charleston had a pair of "Toronto stockings." Carroll Twins had to dig up some silk lingerie last week, a few sizes too large, they claimed. Even if brassieres and tights are made of burlap, they're banned if there's a bare strip between.

"There is no law calling for stockings," said Woodson, chief censor.

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Just a Daredevil

Chicago, Oct. 22.

Jimmy Terry, who does the daredevil stuff for the local newsreel men, such as landing from an aeroplane or walking a rope hung 40 stories above the street, was recently secured by Pathe to roller-skate around the ledge of the Stevens Hotel.

Contract signed but Terry didn't show for three days. When asked why on the day of the stunt, Terry replied that he had never been on roller skates and had been trying 'em out.

RICHES-POVERTY AN' EVERYTHING

Famous Avenues Start Ritzy But End Lowly—Rents of Apartments $24,000 Up, and Hotel Suite $45,000—Jewel Purchases by Millions—Gown at $50,000

BABY CARRIAGES RARE

Park and Fifth avenue are the two greatest ritzy showplaces anywhere. Entertainment in its oddest forms predominates. Together the lanes represent the zenith of riches, poverty and commerce.

No. 1 Park avenue starts at 32nd street propitiously enough in the heart of the silk district and at the former headquarters of the prohibition department.

It is high-hat as far as 96th street, where the New York Central tracks emerge, then catapulting the avenue into a cesspool of rankest privation and want. As if degraded, it rears its head, ending its career in the favorable precints of Fordham university.

Night life expenditures of Park and Upper Fifth's gay inhabitants are staggering. Last week, according to a tally of receipts in the eight class supper clubs and 12 exclusive hideaways, nearly $200,000 was spent. Park and Fifth may easily claim 75% of the gross.

It is quickly estimated that the revellers pay $10,000 an hour for late-hour divertissement, insomuch as the retreats are open only four hours a night and six nights a week.

Park avenue alone pays $20,000,000 a year to bootleggers, it is claimed.

A leading caterer laughs at that

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BEATRICE LILLIE $7,500, VAUDE'S RECORD SALARY

Beatrice Lillie, the English comedienne, is dated to return to Keith's Palace, New York, around Nov. 1, at $7,500 for the week.

It's vaude's record salary. Miss Lillie appears only with an accompanist. Paul Whiteman, with an orchestra, and Mme. Bernhardt, some years ago with a sketch company, each received $7,000 weekly.

Miss Lillie recently played two weeks at the Palace at $6,500 each. She was obliged to cut the second week a day short to leave for England.

When Jenie Jacobs, Miss Lillie's rep, proposed to the English titled player, Lady Peel, to debut in vaudeville, Miss Lillie replied with a request for $25,000 for four weeks at the Palace. This was later condensed into one week for $6,500.

Young Men Landscape Their Pans To Deceive for Dignity and Biz

Overcrowded!

A vaude single rushed into the Bond building to get to his agent's office. The lobby was crowded as usual and each time bolting for an elevator, he was jostled out by the rest of the mob.

This occurred four times. He turned to the starter, saying,

"Listen, buddy, do I have to give an audition to get taken up?"

$500,000 Westinghouse Air Program Build-Up

Westinghouse Electric company is reported to have apportioned $500,000 to be spent over a period of one year on talent for its weekly radio broadcasts, to begin early in November over N. B. C.

Some time ago Westinghouse expressed disapproval of commercial advertising on the air. For that reason, from the account, the Westinghouse products will not be exploited during the broadcasts and the company will be mentioned in the announcements only as sponsor of the program.

The Westinghouse plans are for the most elaborate weekly hour on the air. Symphony orchestra and massed choir will be permanent, with talent, including names, changed weekly.

The $500,000 will go for talent alone.

Sucker List Prices

New York firm specializing in classified mailing lists charges $150 for the names and addresses of 15,185 members of golf clubs in New York and vicinity, or about 1c. each.

Same firm gets $25 for a list of 855 members of the Lions Club or about 3c. each. A Lion on a sucker list seems worth three times as much as a golfer.

Other lists and prices:

15,805 millionaires, $200.
28,580 semi-millionaires, $350.
2,272 multi-millionaires, $35.
55,336 wealthy women, $1,000.

Making Gigolos

Louisville, Oct. 22.

Hester Bailey has inaugurated special classes in ballroom dancing at the Madrid. Monday, Tuesday Wednesday and Friday evenings in company with five female assistants she instructs the local boys in the art of the gigolos.

Less than two years ago Hester forewent stage work and settling here opened a dancing academy. Her success was instantaneous.

Beards for young men may be coming into fashion. Half a dozen Broadwayites under 30 have grown hirsute adornments in the best Civil War style.

Opinion among the disciples of hanging gardens seems to be that whiskers bring dignity and importance to the wearer and may help financially.

Broadway's best known youthful beard-wearer is Al Hershfield, who does art work for theatres and film companies. Al admits that before he got the beard idea he struggled without success, couldn't make an impression and was generally discouraged.

But once his boyish face became a landscape he began to click, to get commissions. People asked who he was, noticed him with interest and found him talented.

Young men lately returned from Paris are particularly susceptible to the importance of the beard. With office boys carrying canes and elevator operators wearing spats, and John Barrymore shirts worn by advertising solicitors, the beard is about the only thing capable of lending that air of cosmopolitan swank so useful in peddling manuscripts, art or just plain hooey.

Another quaint discovery is that policemen are uniformly polite and deferential to beard-wearers, figuring them important foreigners with possible political connections.

Saxing Thru College

Syracuse, Oct. 22.

Theatres going sound may have caused thousands of professional musicians to lose work and sleep, but it isn't worrying the Syracuse University boys, who are playing their way through college.

Six different student bands are operating this season. The boys are union members, and draw down $7 a man for a four-hour dance job before midnight.

Only two nights' work weekly necessary to give the students more than enough to meet the board and room overhead.

Bridge in Speak

St. Paul, Oct. 22.

What started out as exclusive key club in loop has 500 brass passes in hands of customers in less than month. Joint gets a play from business and professional men.

Lots of doctors and dentists let patients wait while they finish a noon rubber of bridge at one of 10 tables the speak boosts.

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45 Acts Trying to Recover Salary For Seville's Floppo Expo—Liability?

Paris, Oct. 12.

Some 45 acts in all, including several American, have assigned their joint claims, aggregating some 3,000,000 francs ($120,000) in bookings, to their agent, Sandrias Co. here, in order to sue Paul Santos and Leon Martinage, talent contractors. Santos is the local nite life impresario, and friendly to Sandrias Co. The idea is to get judgment against Martinage, a French industrialist, and who had instructed Santos, as general artistic manager, to book talent for the Seville Exposition in Seville, Spain, last spring from April to July. Santos did his booking exclusively through the Sandrias agency.

At the last minute, Martinage sought to cut-rate the contracted salaries of the acts. Some reaching Seville, had no alternative and

(Continued on page 4)

BOOING AND JEERING IN BERLIN HOUSES

Berlin, Oct. 22.

An epidemic of whistling and booing has broken out again in the German theatre. Marcel Achard's charming little fantastic comedy, "Won't You Play With Me?" was taken off after three performances because the audience raised ructions nightly.

At the Theatre am Nollendorfplatz Piscator's mild production of Mehring's "Merchant of Berlin" has drawn nightly protests from patrons who evidently attend with the idea of trying out their lungs.

The climax was reached at the Ufa Pavilion where Maurice Tourneur's German production, "The Ship of Lost Men," was first run. The picture is nothing to rave over, but it is an effective enough thriller and has nothing objectionable about it. At the opening the whistling was so loud Fritz Kortner and Marlene Dietrich, in the theatre to make personal appearances, left the house without coming before the curtain. The run of the picture has not been stopped, and it is reported that no other demonstrations have occurred.

EGYPT

By EDWARD ASSWAD

Cairo, Oct. 6.

The comedian, Raymond Hye, is at the Casino Palace, Port Said, for 10 days. Music Hall of the Pyramids recently engaged the Rihani troupe, including Mlle. Kiki, in a rep of operettas.

New people at Kit Kat are Milly Rex, singer; Amor, French comic; Trio Azurea, acrobatic; Sybaris and Hilda, dancers; Rogerty's Trio, dancers; De Terro Trio, dancers; Mlle. Inessa Rotona and Eva Von Blume, dancers.

Ramses company returned from Alexandria.

Egyptian actress, Bahia Amir, decided to join the troupe directed by Fatma Rushdy, while Bichara Wakim has agreed to continue with Amin Sidky's company.

Fatma Rushdy will begin the season at the Royal Opera House Oct. 20 for 15 days.

Cable Chiseling

Paris, Oct. 22.

Of interest to professionals who seem to be especially victimized in all Europe on cable transmissions, is the settlement which the Park Lane Hotel in London made with Borrah Minevitch, in "Halleluiah" ("Hit the Deck") at the Mogador here.

Minevitch, experiencing a sad case of cablegram romance and whose prodigal cable and trans-Atlantic phone bills are getting to be as well known in Paris as they were in London, spent $365 to phone New York to verify a cablegram costing $40 which he had left at the Park Lane's desk for deferred cabling. Instead, a smart bellhop sent it as a nite letter, a difference of several hours, and which costs less, pocketing the difference and under the impression Minevitch would not discover it.

The Park Lane paid the cost of the $40 cable and settled for half of the $365 phone bill, although Minevitch had to sue when it would not recognize the logic of his argument that he was rendering the hotel a service in making an issue of the situation, as it might have been even more serious, such as a brokerage order, or other business communication of graver import.

The same gag is being worked heavily here and the wary insure themselves by making personal visits to the cable offices.

TWO PARIS JINXES

Now Each Holding Stage Hit—Apollo and Mogador

Paris, Oct. 22.

Like some of the so-called jinx houses on Broadway—the Martin Beck, for example, which had no hit until "Shanghai Gesture" was booked in—Paris has had two notorious flop houses, now both housing big hits. They are the Apollo and Mogador.

The latter was the notorious jinx house of Paris; even Paramount couldn't put it over with pictures. Then came the Isola Bros. with "No, No, Nanette," which ran a year, followed by the two and one-half year run of "Rose-Marie," succeeded currently by "Hit the Deck," known here as "Halleluiah," which looks set for the season.

The Apollo was another house which it took an American show to put over. "Trial of Mary Dugan," now in its 10th month. It's the theatre's first hit since "Merry Widow," 25 years ago. Dancehall, restaurant, cabaret and everything else in the interim, and flopped.

KEN MURRAY

Just completing second week as headliner at Palace Theatre, Chicago.

Leaving vaudeville to star in "Radio Revels" for Radio Picture Corp., Hollywood, Calif.

London Vic Goes Legit Early in the New Year

London, Oct. 22.

Although no official information is forthcoming, it is understood the Victoria Palace is booking no vaudeville attractions beyond the end of January next, which gives rise to the report the house will once more revert to a legit or musical or legit production. Inside report has it the house would go into production earlier but for the reason that Bert Coote's annual presentation there for matinees of "The Windmill Man" is booked for five weeks, commencing Dec. 23, and it is impossible to hang two sets of scenery in that house.

This situation is more or less confirmatory of the exclusive report printed in Variety a few weeks ago that John Hayman, who has been booking manager of the house since its inception 18 years ago, would retire from that post.

Meller Quits Revue

Paris, Oct. 22.

Raquel Meller has bowed out of the Palace Revue, which is about to go into a new edition.

In her place will be Alina de Silva and Pasquali, co-starred.

Cochran's New Revue

London, Oct. 22.

C. B. Cochran's next revue is slated to open in Manchester in February for four weeks, moving thence to the Pavilion, London.

15 Shows for Gen. Thrs.

London, Oct. 22.

General Theatres new contracts call for 15 shows a week.

EUROPE TO UNIT

London, Oct. 22.

After seven months of touring the Continent, Florence Foreman returns to New York on the Ile de France, sailing Nov. 1 to join one of the Fanchon and Marco Idea units.

She stays in Newark, N. J., Nov. 28, and after completing the engagement will return to Europe.

PILCER'S VISIT

Paris, Oct. 22.

Harry Pilcer is making plans to visit New York, sailing probably in November.

George Hayes is another ocean customer, sailing early in November for Shubert engagement.

FOR LESLIE REVUE

Paris, Oct. 22.

Valda Snow, colored night club feature at the Chez Victor here and highly rated, sails on the Olympic tomorrow (Wed) under contract to Lew Leslie for his new International revue.

Hylton's Paris Concerts

Paris, Oct. 22.

Jack Hylton played two concerts at the Theatre des Champs-Elysees, Oct. 17-18.

Hylton as well known on the continent as in England through His Master's Voice records.

Chatter in London

London, Oct. 12.

Evelyn Brent goes back today.

Harry Lachman is a domino addict.

Clarence Darrow is loafing in London.

Evelyn Waugh looks as boyish as her bob.

Eileen Bennett, prettiest of tennis stars, is marrying.

Leon Schlesinger, of Warners, went back on the "Leviathan."

Somerset Maugham has just come out of Lady Carnarvon's nursing home.

Eve Gray has quit "The Flying Fool," legit, for "The Loves of Burns," talker.

Madeleine Carroll slips out of talkers back into legit to play Galsworthy's new piece, "The Roof."

Marie le Franc's "The Whisper of a Name," winner of the Femina prize novel, is now out in English.

Baclanova to be loaned by Par to Herbert Wilcox, British and Dominions, for "Life of Beethoven"—four language talker.

Marie Burke, stranded in Glasgow in "Open Your Eyes," is due back here for the revival of "The Student Prince" at the Piccadilly.

Peter Burnup, Sunday Despatch flicker critic, back from New York, says he caught 18 pictures and saw 15 houses in 5½ days.

Shaftesbury Avenue Pavilion will open French flicker season with "Finis Terrae," directed by Jean Epstein, who is now here.

Balanchine, late of the Russian Ballet, has been engaged by C. B. Cochran to stage all the dances for his 1930 revue.

Until the new Jack Hulbert revue is ready for the Adelphi, a touring company of "The Vagabond King" goes into the house as a stopgap.

The horse that killed Mrs. Cambridge, actress, by throwing her in Rotten Row used to be ridden a great deal by George Belcher, the artist.

Donald Calthrop, hit of "Blackmail," goes into "Song of Soho" with Brisson. So does Gladys Frazin, Monty Banks' thrice married femme.

As if the mikes don't wangle things enough, Alex ("Journey's End") Field plays a stammering barkeeper in "The Crooked Billet," his first talker.

Sir Gordon (New Era) Craig reports the first fall flu case. His own. Picked the crumbs off the counterpane for two weeks and is now convalescing on golf.

H. M. Harwood, who has not written a play since "The Pelican," is the author of "A Girl's Best Friend," starring Marie Lohr. Due at the Ambassadors Oct. 22.

Jack Rose got Roxy Rothafel burning by announcing he was going to turn out a string of Roxy theatres here. Roxy cabled to lay off. Rose turning to Carlton as a name instead.

Film actors working at Elstree have composed an anthem which they sing every morning before starting work. It has one verse and no chorus and goes: "RCA and BBC, B.I.P. and R.I.P."

Clayton & Waller have titled-changed their musical "In Her Arms" to "£ Dear Love," the pound sign, in their naive opinion, giving

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Lonsdale's "Canaries" Fine Light Diversion

London, Oct. 22.

Frederick Lonsdale's "Canaries Sometimes Sing," last night at the Globe, revealed the playwright at his best for smart dialog, even if the play, an English comedy which has its foundation in French farce technique, won't stand analysis in fogic.

It makes a perfect evening of light diversion if one will surrender to its whimsical charm. Play has only one set and involves only four characters. Here it is magnificently done by a quartet of highly competent players, the only discordant note being Yvonne Arnaud's French accent in a cockney role.

Charles Dillingham has the American rights and probably will have to cast the American production with British people to get the best results.

Volterra's Farewell

Paris, Oct. 22.

A gala evening of whoopee marked the departure of Leon Volterra from the Casino de Paris and the Parroquet night club in the same building, this (Tues) evening.

Theatre and nite spot are changing managements after a decade under Volterra, with Dufresne and Varna taking charge.

To mark his exit, Volterra invited all the veteran night lifers of Paris to participate in the farewell ceremonies.

Mistinguette's new revue opens Nov. 7 under the Dufresne-Varna regime.

Savoy Reopens

London, Oct. 22.

The Savoy, entirely remodelled, opened last night for a season of Gilbert and Sullivan operas.

Opening bill is "The Gondoliers," which was splendily received, promising a profitable future for the venture.

YORK-KING TRAVELS

London, Oct. 22.

York and King are slated for a repeat four weeks at the Palladium, Victoria Palace and Holborn, all repeats.

This time completed, they sail Nov. 22 for South Africa for ten weeks, returning to London the end of March to resume on Stoll and General Theatres circuits.

NO. 2 TO NO. 5 SHIFT

London, Oct. 22.

Fisher and Gilmore played the first show at the Holborn Empire in the second position and then were shifted to No. 5.

In the later feature spot they did so well they rated an encore in front of the tabs.

EMERSON FAVORS FREE ENGLISH INTERCHANGE

London, Oct. 22.

John Emerson wrapped a bomb in scented velvet and tossed it into the ranks of England's actors' organizations before hopping the Ile de France for home. The resulting explosion threw two rival outfits into each other's arms and a real actor's equity may be the result.

At least it's stopped the pouting of the Stage Guild and Actors' Association, two groups that have had an Equity-Fidelity complex to date.

As honorary president of the Actor's Equity he didn't have any status, he told them, and then shot them a talk including among other things the real dirt of the Anglo-American restrictions on the interchange of talent.

John showed them how the Germans had copied the American model and had a strong organization, while the French, founded on entirely different principles, was just about as useful to the French actors as a raincoat to a duck.

Just as he favored membership to anybody who wanted to join so he favored the free exchange of talent between countries. But he said the restrictions first came from London and from London they would first have to be removed. After that Equity would follow suit, or at least he'd do what he could to have them follow suit.

The English restrictions are tough to break because they're legal, passed when Germans were found to be working here shortly after the war and pushing English actors out. The act had to be made general, so it pushed out Americans as well.

With English actors getting into your hair on Broadway that wasn't so hot. Hence the Equity restrictions.

John got a great big hand.

"Dear Love" Promising

London, Oct. 22.

"Dear Love," launched last night in Birmingham by Clayton & Waller, is a highly promising British musical comedy, richly comparisoned and beautifully dressed, scenically and satorially.

Tom Burke and Annie Croft have the leading roles. Consensus is that with the usual trimming on tour the show will compare with the modern best of its kind.

Chatter in Paris

By Abel Green

Paris, Oct. 12.

With the Chevalier-Paramount vogue everybody here's going to Hollywood. Local press fails like the franc did.

Mary Pickford and Douglas Fairbanks vacationing. Jack Pickford, at Crillon, making nite rounds awaiting their return from Baden-Baden. Threesome will motor through England for another month.

Octavus Roy Cohen with Leroy R. Jacobs, newspaperman, made stepee for few days.

Harry Pilcer, with Casino de Paris revue closing Oct. 22, going to Germany and then Warners, Hollywood—he says.

Billy Arnold returns to Cannes in December for the 'steenth season. The white haired maestro is the fair haired boy of the resort spots.

David and Hilda Murray, currently Le Perroquet, flirting between Havana and St. Moritz in Switzerland. More dough in Cuba but a month's loss in travel. Jury is still out.

Addison (Jack) Fowler and Florenz Tamara, American dance stars, open Oct. 18 at Le Lido, swanky Champs-Elysees nite club. Don Parker, ex-Whitemanite, maestro.

Clement Vautel in "Le Journal" bemoans Hollywood demon luring the cream of French artistry away from home, citing Chevalier and urging Mistinguett not to be enticed. Misty spilled a blurb interview but coyly wouldn't mention which picture firm was after her. She opens in "Paris Miss" at the Casino de

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New York

Talk of General Theatres-Stoll Merger Into British Vaude "Trust"

London, Oct. 22.

Trade is discussing stories that a move is on for the amalgamation of General Theatres and Stoll which would create what amounts to a vaudeville monopoly in England.

Rumors are circumstantial and emanate from responsible quarters, but cannot at this time be verified.

Reported deal is for alliance of British Gaumont, which owns General Theatres, to head the amalgamation. This would involve the probable retirement from General Theatres of several important executives in high posts.

The monopoly angle comes through the fact that the Stoll Empires are already affiliated through a system of interlocking directors and working in harmony with General Theatres.

It was not generally known at the time that when Ostrer Bros. assumed control of British Gaumont and General Theatres, they already had all but concluded negotiations to include the Stoll circuit in the take-over. It was only at the last moment that Sir Oswald Stoll stopped such a deal by insisting that the price agreed upon did not include control of three important sites on which he proposed to build.

HINT HALLS WOULD ACT AS CENSORS OF SONGS

London, Oct. 22.

Ethel Waters, after several postponements due to illness, is now set to open at the Palladium Nov. 25 for a fortnight's stay.

In connection with this engagement comes a hint that music halls are seeking control over performers' material.

A clause was inserted in the Waters contract specifically giving the management authority to select her songs. This is the first time General Theatres has insisted upon such a condition and the inference is that they seek to exercise a sort of censorship upon stage material.

VAN'S BRITISH GUILD

Vancouver, Oct. 22.

British Guild Players open at the Empress here Nov. 2 for an indefinite stay. Norman Cannon and David Clyde, producers, have a lease on the house to December, 1930. Opening piece will be "The Adventurous Age," with a farce-and-comedy repertoire following to include "Bluebeard's Eighth Wife" and "Fair and Warmer."

Gaby Fay and William Watts of the cast have been recruited from New York. Watts will direct. Myra McKenny, Cecil Bruner and Basil Redford are from Los Angeles. Others may later come north from L. A.

WEATHER

London, Oct. 22.

Heavy rain and drop in barometer helped West End business Sunday. Bright day yesterday. Even with rise and heavy fog in evening theatre attendances excellent.

Today clear and cold but motor show crowd not so big as last year's so receipts falling off accordingly.

Washington, Oct. 22.

The weather bureau has furnished Variety with the following outlook for week beginning tomorrow:

Partly cloudy and colder Wednesday.

Thursday, Friday and Saturday, fair and continued cold. Sunday (27), increasing cloudiness and warmer.

Paris Fire Scare

Paris, Oct. 22.

There was a slight fire on the stage of the Atelier theatre Saturday evening just as the final curtain fell on "Volpone." Audience left quietly and there were no casualties.

Theatre was closed only a few days.

SHUBERTS IMPORTING EUROPEAN COMPOSERS

Paris, Oct. 22.

The Shuberts have climbed aboard the band wagon in the new movement to import foreign creations and creators for the American theatregoer, following perhaps upon the early season successes of London hits in New York.

They have started by signing Pokrass, the Russian composer, who sails for New York on the Lapland tomorrow (Wed.) under assignment to write scores for Shubert musicals.

The Manchassy brothers, now attached to the Palace in connection with the Raquel Meller revue there, have a similar arrangement, sailing on the Pennland Oct. 26.

Among the French people lately engaged by the Shubert firm is Gina Palermi, the revue star, who sails in November.

OUSTED BERLIN MGR. CRABS RIVAL'S SHOW

Berlin, Oct. 22.

Opening of the Nollendorf theatre of "Spread Eagle," by Brooks and Lister, ended in a fiasco when an element in the audience organized an uproar and smeared the performance.

Ousting of Piscatore, former manager, is blamed. His adherents gathered in the balcony and gallery and jeered through the whole show, ending with disorders during the last act that killed the performance entirely.

Blossom Seeley at Palace Nov. 16; London in 1930

London, Oct. 22.

Blossom Seeley and Benny Fields are sailing on the Ile de France, Nov. 1, slated to open at the New York Palace, Nov. 16. After illness halted the coon shouter's London engagement, General Theatres wanted her to play provincial dates and return to the London Palladium, but American bookings interfered.

Pair will return to London next summer on engagements already made.

"Mrs. Fraser" Berlin Hit

Berlin, Oct. 22.

St. John Irvine's "The First Mrs. Fraser" scored a veritable triumph at the Koeniggraetzer theatre, particularly for Flitzy Messary, Germany's leading light opera prima donna, who here makes a shift to light comedy.

Critical reaction admits the piece is light in substance, but all are unanimous that it is a superlative vehicle for Mme. Messary and that it is set for a long run.

Bernie and England

London, Oct. 22.

Ben Bernie's extension of engagement as feature of the Kit-Cat club will not eventuate.

The Labor Ministry has intervened.

DOLLY DOUBLES SAIL

Paris, Oct. 22.

The Sisters G sailed for New York Saturday, en route for Hollywood, where they will appear in Paul Whiteman's picture, "King of Jazz."

The 17-year-old girls are twins and doubles for the Dolly Sisters, whom they impersonate.

William Morris' office signed them with Carl Laemmle personally during the film man's presence here.

ANN SUTER TO LONDON

Paris, Oct. 22.

Ann Suter is returning to English vaudeville, starting at the Holborn Empire next week, having closed with the Casino de Paris revue of which she was the feature.

WILL MAHONEY

In Earl Carroll's "Sketch Book," 44th Street Theatre, N. Y. C.

Walter Winchell said of him in the Mirror: "Will Mahoney's hilariously amusing routines and acrobatic hoofing stopped the show cold. This headliner from the two-a-day duplicated his former successes and certainly is a valuable aid to Earl Carroll's new show."

Direction
RALPH G. FARNUM
1560 Broadway

NOVELLO HIT IN OWN PLAY

"Symphony in Two Flats" Creates Good Impression in London

London, Oct. 22.

Ivor Novello as author and star of "A Symphony in Two Flats" made a distinctly good impression at the New Theatre. Piece is a fine play of mingled comedy and moving pathos.

Novello is revealed as a surprisingly effective actor in this piece, displaying dramatic powers few suspected he possessed. Play looks like a great success on the stage, with prospects for an effective talking picture.

The action is set in an apartment house, one flat showing the poignant drama enacted in one family, in contrast to the comedy of their neighbors to the gay whirl.

SAILINGS

Nov. 6 (Paris to New York): Mr. and Mrs. Bobby Crawford, Max Dreyfuss, Mrs. Philip Goodman (Berengaria).

Nov. 1 (Paris to New York): Blossom Seeley and Benny Fields, Vina Delmar, Florence Forman (Ile de France).

Nov. 1 (London to New York) Leslie Banks (Majestic).

Oct. 30 (New York to London), Dick Henderson (Berengaria).

Oct. 26 (Paris to Buenos Aires via New York), Short and Long (Massilia).

Oct. 26 (London to New York), Joe Brandt (Mauretania).

Oct. 26 (New York to London), Frances Shelley (Deutschland).

Oct. 25 (Capetown to London): Worth and Towers (Armandale Castle).

Oct. 23 Paris to New York): Morgan Trio, Valada Snow (Olympic).

Oct. 20 (New York to Capetown) Kenyon Nicholson (American Transport).

Oct. 19 (Paris to New York): Bill Halligan, Fred Darcey, Sisters G., Capt. Hutchinson, managing director the Baird Television Co. (Berengaria).

Oct. 19 (Sydney to San Francisco), Leyland Hodgson, Billy Elliott (Sierra).

Oct. 19 (Sydney to London), Victor Martyn, Mr. and Mrs. Page (Moreton Bay).

Oct. 19 (Capetown to London): Arthur James and partner, Oliver and Jack Benny Fields and Henri Athey (Balmoral Castle).

Oct. 18 (London to Capetown), Rosie Lloyd (Arundel Castle).

Oct. 17 (Buenos Aires to New York) Carl Sonin, Metro-Goldwyn official in South America; Fred Lange, for Paramount, in similar position (Western World).

Oct. 17 (Sydney to Vancouver), Sam Wren, Forbes Randolf, Kentucky Singers, Nat Madison (Niagara).

Oct. 16 (Sydney to London), Jimmy Godden (Maloja).

Oct. 16 (Sydney to Alexandria), Mrs. Leo Carrillo (Maloja).

"Silver Tassie" Out

London, Oct. 22.

"The Silver Tassie," Sean O'Casey's grim War tragedy at the Apollo will be withdrawn as soon as another play can be found to take its place.

Piece opened Oct. 10 and was greeted with divided views, many holding its severe tragic realism would bar it from popular favor.

RUMOR DE SYLVA-BROWN DEAL FOR ALL EUROPE

London, Oct. 22.

Inside story is that the disposal for Europe of the DeSylva, Brown & Henderson music catalog has been arranged.

Reported deal is for Chappelle to handle the firm's show hits and theme songs, with the popular numbers to go to Campbell & Connelly.

Variety's correspondent sought confirmation from both British companies. Chappelle's representative said cryptically, "It's a great idea," while Connelly of Campbell & Connelly declined to discuss the report in any of its phases.

Chappelle is shortly taking over a large establishment in the music center in Charing Cross road.

Paris, Oct. 22.

Bobby Crawford is said to have in mind a holding company to control and handle foreign rights for all nations of the DeSylva, Brown & Henderson music.

Foreign rights are now valuable, where not long ago they were looked upon as negligible by-products.

VOLTERRA HAS SWANK NEW PARIS CABARET

Paris, Oct. 22.

Leon Volterra is going into new enterprises in place of the interests he is giving up. He will open a fashionable cabaret in the basement of the new Pigalle theatre, the magnificent house just opened by Baron Henry de Rothschild, designed to be the last word in swank and gaiety.

Volterra has in mind the sale of his interest in the Marigny theatre and taking over the management of the remodeled Alhambra, slowly nearing completion. He will direct the Champs Elysees theatre with international opera as well.

Other transfers of interest are the sale of the Alhambra Brussels, but he will continue to operate the Theatre de Paris and Luna Park.

"Silver Wings" Awaits Going of "Mr. Cinders"

London, Oct. 22.

"Silver Wings," musical version of "The Broken Wings," is being produced by Dion Titheradge for Clayton & Willer, but when it will reach London is a question.

Piece is in rehearsal with Desiree Ellinger, Emma Haig, Harry Welchman and John Kirby and opens Dec. 2 in Birmingham for a fortnight. It plays another two weeks in Liverpool with its ultimate destination the London Hippodrome, depending upon the withdrawal of "Mr. Cinders," Hip's present tenant.

The Williamsons, owners of "Cinders," have an arrangement with the Moss Empires to vacate the Hippodrome if the show falls below 4,000 pounds weekly, but have six weeks' grace in the form of notice. So far the show has never fallen below 4,000 pounds ($20,000).

Ella Retford's Trip

Ella Retford, the English music hall star, is at the Ambassador, on a visiting trip only to New York.

Miss Retford came over for a two-week stay. To make it positive she would not appear on the stage while here. Miss Retford left her theatrical wardrobe, props and orchestrations at home.

DARCEY BRINGS PLAYS

Paris, Oct. 22.

Fred Darcy, the play broker of Darcey and Wolford, sailed on the Berengaria last Saturday after a stay of a year and a half on this side.

He has visited all the Continental capitals and is taking home a load of plays.

PARIS ADDS TO ITS FLOP CROP

Paris, Oct. 22.

Couple more flops added to this season's early crop of stage failures. Little promise in Jacques Charles' new piece, a revue for a change at the Ambigu, home of melos. It is called "Olive," book by Fontanes and Mouezy-Eon and score by Fred Pearley and Chagnon.

Enter Henry Ford

A smart young youth from Marseilles—his name is Olive—saves the father of his sweetheart from ruin. It seems papa's name is Ford and he had posed as a relative of that Henry from Detroit, until the appearance of Henry himself threatens to bring disgrace.

It is Olive who prevails upon the auto maker to be a sport and save the old man and enables the lovers to marry. Martial Rebbe does rather a good comedy bit in the small role of Henry Ford. Arnaudy in the title role and others acquit themselves creditably under difficult circumstances. The others are Lily May Merese and Dherblay.

Witchcraft

G. Pitoeff rushed in "Magie" at the Theatre des Arts to replace the floppo "The Hairy Ape," without improving the situation much. Story has to do with an intelligent young man sunk in despondency over his apparent failure and contemplating suicide, when a smart schemer helps him become a successful newspaper publisher on condition that the journalist aid the schemer in his deals.

The schemer, however, goes too far. When our hero has become a government minister his benefactor demands help in putting French industry under international influence. The hero patriotically refuses and play ends with waving of the old tri-color. It's all weak melodrama.

Pitoeff plays the schemer indifferently as may be imagined from the recital of its import. Henry Vermeil is better as the hero. Madame Mayane plays the beautiful accomplice of the plotter.

Paris "Letter" Liked

Somerset Maughan's "The Letter," familiar to New York both on screen and stage, was an exception to the flop rule, getting a favorable reception at the Athenee. French version is by H. de Carbuccia, who also signed the translation of "The Trial of Mary Dugan." Lucien Rozenberg appears as producer. Principal role is played by Mme. Marguerite Solia (Mme. Rozenberg). Local reviews praise the piece.

Others in the cast are M. Rozenberg as Joyce, Paul Capellani as the husband and Etchepare as the Chinese woman.

"HEAT WAVE" SUCCESS

London, Oct. 22.

"Heat Wave," new at the St. James, is a sure fire drawing-room melodrama with brilliant dialog by Roland Pertwee, intelligent staging by Walter Hackett and fine scenic designs by Laurence Irving.

The piece is splendidly acted by Herbert Marshall and Phyllis Nielson Terry and the venture has every indication of substantial success.

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British Film Field

By Frank Tilley

London, Oct. 11.

Once more Middlesex County Council refused to allow picture houses within its territory to open Sundays, despite some areas where, the Middlesex and the London County Councils' jurisdiction joining at the local boundaries, theatres are open on one block and dark on the next.

"Coquette" Flops in England

This 10th there was a bit of a scene at United Artists' offices when several London exhibs went up to protest about the flop they had on the Pickford talker. One house in southwest London had its paybox stormed and had to return money. Another took the picture off after the Monday opening.

High words with the London executives led to the office fem. staff being sent out so they wouldn't hear the language and threats of calling police were thrown about, two exhibs, finding their complaints met no response, getting all het up.

At Middlesbrough also the picture got the North Country bird and houses still to play it—in some cases on a two-week booking. U. A. seemingly is standing pat, saying there is nothing wrong with the film.

Warners' Rush

Three pre-views next week at Piccadilly—"Hottentot," "Say It with Songs," and "Argyle Case." Reason for why, Warners' lease on Piccadilly theatre finishes this 19th, and all films have to be trade shown under the Films Act. By rushing these three in while they still rent the house, Warners save the cost of hiring some other fellow's theatre late.

"On with the Show" is expected to go into the Tivoli in a couple of weeks. First figured to open there nearly three months ago, but "Bulldog Drummond" has been such a continued sellout wouldn't take it off.

Old Timer Broke

Louis Boekbinder, one of the early exhibs and running along well with small houses until he went into promoting other enterprises, including fibrous plaster business and a big building scheme near Victoria, went broke for $30,000 liabilities and no assets. Owned the Strand Cinema but had to close it down through losses and pulling away of audiences by new theatres.

Other Finance

Blattner Corp. promises to hold its meeting this month, but so far no statement as to position. Blattner is flying around on Moviecolor (Keller-Dorian process) and the Stille sound-on-wire scheme. Recently registered private company for latter with title Stille Inventions, Ltd., and nominal capital of $25,000. This company adopts an agreement with Blattner Corp.

Whitehall Company held its delayed meeting on this 4th but did little except say negotiations for arrangement with another company were out (this was with International Talking Screen Productions, now badly affected by the Derussa collapse). Whitehall's story further was arrangements have been come to with another company on "very favorable terms," but no details given. The company concerned is believed to be Basil Dean's concern. Whitehall board claimed settlement on this expected in a few days and got meeting adjourned for two weeks.

Maurice Cowan is primarily concerned in a company registered to handle Naturetone talking film equipment, put into some of the Moss houses, and in which R. Gillespie is interested. Company has a capital of $50,000; directors are Maurice Cowan, G. Hope and G. V. Palmer, all theatrical producers.

Who Did It?

A big squawk this week in Berlin at the circulation of what they are calling the Red Circular. It's an alleged record of a conversation between a Klangfilm-Tobis rep and a German exhibitor in which the Klangfilm system is badly rapped.

This was distributed broadcast and caused so much stir Klangfilm have the police looking for the author. German paper suggests it came from Clayton Hutton, with no evidence beyond the fact he was in Berlin at the time and was formerly associated with British Phototone which fell out with Klangfilm, and that he used to be with Fox which is pro-Western Electric. Latter issued denial it was done with their knowledge or that they are in any way concerned, and make statement here they have no aggressive policy nor seek to obstruct.

Probably they regard their nullity suits and such as defense.

Silent Pugh

Ralph Pugh being credited with all sorts of new money, plans and arrangements, and a long line of directors beginning with Rex Ingram and ending with Sir Joe Ginsburg. Pugh refuses to say a thing except he's going to say nothing till he's got something to say. Which is a mighty big change from the methods usual among promoters.

Bits and Pieces

"White Cargo," made by the crowd who did "The Fake," now ready as a talker and opens at the Regal this 19th.

Sir Gordon Craig has finished shooting "Co-Optimists" with Phyllis Monkman, Davy Burnaby, Laddy Cliff, Gilbert Childs and Betty Chester. Figures Phyllis steals picture.

Eve Grey has come out of the cast of "Flying Fool" at Princes theatre to play femme lead in Herbert Wilcox's Scottish talker on the life of poet Robert Burns.

Donald Calthrop is doubling in talkers, playing for Harry Lachman in "Song of Soho" and for Alfred Hitchcock in "Juno and the Paycock."

A. E. W. Mason's "At the Villa Rose" is being made talker at Twickenham by Julius Hagen with two units, one working in English dialog and the other in French. Louis Mercanton directing latter.

William Beaudine and Robert Florey here. Latter expected to go on to France to direct a Menjou talker.

George H. Barber, owner of Coronation Picture House, Tunstall, has been elected Lord Mayor of Stoke-on-Trent.

C. B. Cochran has completed wiring London Pavilion with Western Electric and figures to put in films between shows, also to rent house for pre-views.

London's funny sight: Sydney Cohen with a fixed routine of patter trying to sell Cinephone over the lunch table to guys who want to eat and swap dirt, only.

Bunch of French exhibs, headed by Henri Brezillon, chief of French exhibs' association, coming here next week to "study theatre and producing conditions." British Exhibitors' Association throws them a lunch-fest this 16th. Bilingual dialog.

WOODS PAYS $20,000 FOR SOVIET PICTURE

Paris, Oct. 22.

A. H. Woods has bought the American rights to the floppo (here anyway) Soviet picture called "Storm Over Asia," paying $20,000, but with a string to it.

The producer put $2,500 on the line and made the stipulation that everything is cold if the American authorities censor the picture. Film was banned in England. His idea is to synchronize the now silent production.

It was put on here at the Colisee-Cinema and did land office business for a time, principally because of the rush of Russians to the box office.

PHOTOPHONE FAILURE SMEARS T-S PREMIERE

Paris, Oct. 22.

Wilton Brockliss on behalf of Tiffany-Stahl opened the Capucines theatre late last week, sending the house on the boulevard into its career as the Paris show window of the American producer, with "Molly and Me."

One of the Photophone projectors went democratic on the opening show, smearing the performance by the necessity of a gap between film cans to change reels.

Otherwise the premiere was a ritzy affair. One French journalist appeared at the gate without hs dinner coat and was firmly refused admittance.

The picture made a mild impression. Aside from the accident to the machine, projection was slightly blurry.

Talker Echo in Land Of Ancient Pyramids

Cairo, Oct. 22.

American talkers will presently echo in the land of the ancient pyramids. RCA Photophone apparatus has just been installed in the Royal Cinema, Alexandria, and the house will start in a few days, with "Show Boat" as the initial attraction.

Radio people sent a special engineer from America to supervise the installation and remain during the first week of its operation.

MARY and MARGARET GIBB

The only American born "Siamese" twins, with their mother, the only woman to survive the birth of joined twins.

A real record breaker.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION.

Suite 1405, 1560 Broadway.

GIANT PUG SENSATION; HEADED FOR AMERICA

London, Oct. 22.

Carnera, the giant Italian boxer who disposed of Jack Stanley recently in less than two minutes, started with a splurge at the Alhambra yesterday (Monday). He pulled a capacity matinee and bookings for the rest of the week are reported heavy.

The big fellow uses three sparring partners and a comedy stuge for relief business. In spite of his massiveness, he is remarkably nimble. He is a vaudeville find, having a capital sense of comedy and first-class showmanship instead of the dumb personality common to most ring celebrities.

Carnera is 6 feet, 10 inches in height and looks every inch.

Understanding is that he is sailing for the States shortly. He should be a sensation in the fight world.

Crowd that greeted the debut was different from the usual gathering for such an event. It had a large element of boxing fans and good natured roughnecks who showed their liking for the surrounding specialty bill.

They especially approved of York and King. Only item they didn't care for was Mabel Constanduros, refined radio "name." She got the bird and was out after the matinee.

SEVILLE EXPO SEQUEL

(Continued from page 2)

worked cheaper. The great majority never started for the Expo.

Martinage denied responsibility and claimed Santos had no authority to buy talent nor to issue contracts. Santos contends he had sent acts over to Martinage for the advances for transportation and had received them; this, in support of the theory that he did have authority.

Thousands of Pesetas

The following are some of the salary claims, in pesetas, figuring the Spanish coin of the realm at 16c. per peseta in American money: Lud Gluskin and orchestra of 13, 100 days, 90,000 pesetas; Manne Pizarro, tango band of 15, 75 days, 97,500 pesetas; Dana Girls (12), Danish dancers, 27,900; Wale and Nicolas, 30 days, 6,750; Wilkins and Riley, colored Americans, 90 days' contract, 13,500; Jack Gavin and Jill Astor (Jack and Jill), American dancers, 30 days, 6,750; Isabelita Ruiz, 30 days, 12,000 pesetas; Sedano and Gloria Page, 30 days, 6,750; June Day, now in America, 30 days, 90,000 francs.

Sevilla Expo is deemed a flop, due in great measure to the lack of transient patronage.

Another element figures in that the clergy, as with so many Latin countries, rules the public mind. The clerics opposed the Sevilla Expo, as it does other nocturnal amusement. One humorous phase cropped up in front of the Florida Club in Seville where an effigy of the Spanish Queen is entirely covered by the Spanish flag, it being the clerical opinion her eyes are not fit to view the ribaldry and festivities of the Exposition.

Chatter in Paris

(Continued from page 2)

Paris in November. That may have something to do with it.

The biggest inside laugh here is the way Ernie Morris, sole colored member of Borrah Minevitch's Harmonica Rascals, serenades the leader for advance "touches.". Though dusky, Morris is idolized by the other youthful members of the harmonica band and is their acknowledged leader. He is Minnevitch's court jester and it's a rare treat to get a load of the humanly rich native humor the colored ukeist gives out.

Ivia Perrine, Helenmorganish at the Plantation (Sammy Pierce, manager) is another who says she's going to Hollywood for Universal. Opened big here. Claims 5-yr U contract via Ivan Kahn.

Emile Boreo's brother, Charles Siclis, rates the bows for that ultra-modernistic Baron James de Rothschild Pigalle theatre.

Irvin Marks, Woods-Shuberts-Selwyn rep., knockin' 'em off bancoing the baccarat tables.

Paramount doing press gags in American manner. Hurled farewell luncheon to Chevalier the 7th prior to his sailing Oct. 9 on the Ile de France, with French press going for it in a Great Big Way. Quite a kick to get a load of American exploitation methods at the Paramount theatre where Von Stroheim's "Wedding March" holds forth. Good house exploitation methods, grand ballyhoo traversing the boulevards in a horse-drawn gilt carriage, with a couple in powdered wigs attracting attention. Biz big for poor flicker.

Isola Bros. may do 'Student Prince" here; A. Willemetz adapting.

Jack Lenigan, pioneer Broadway nite club impresario, now retired here, traveling with the season to the resorts, and doesn't care if he ever sees Mazda Lane.

Bellevue Casino, Biarritz, was hit for $1,200,000 in 10 days last month.

S. W. Strauss' daughter walked home with $40,000 at same spot in a half hour, plunging heavily at chemin-de-fer and clicking. Another American, Jack Factor, is still being spoken of with his $500,000 click in one week.

Greatest human laboratory—exclusive casino, with the cosmopolitan gathering around the green felt table under the subdued lights; Continentals, Argentines, Americans, English, Basques, an occasional Oriental and Aframerican; no color line, restrictions or conditions if your sponsor and passport are okay; otherwise anybody's money's good on the cloth.

What a spot that Cafe de la Paix corner on the Place de l'Opera is for a de luxe American picture house!

Glen Ellyn, American danseuse in the Folies Bergere show, is remarked among American show people here for her earnest studiousness in practically putting all her earnings back into language courses, vocal training and supplementary professional study.

Bobby Crawford can knock 'em over better at Saratoga than at Longchamps, which, incidentally, is perhaps the finest course in the world. Mebbe 'twas because he let Mary pick 'em by the sound of their names. Honeymooners. Italy next.

Ed Hillman, Jr., Chi dept. store head, and Marian Nixon, also honeymooners, also at Longchamps for the Arc d'Triomphe Grand Prix.

Francis A. Mangin, Paramount's presentation producer, clocks 227 channel crossings to date. Can't fly; air-sickness. Commutes between here and London, supervising both Par houses.

A. S. Blumenthal and Joe Pincus both Looking the Situation Over. Looks like that Fox showcase house in Paree may happen any day now.

Egypt anticipates peak winter season. New Continental propaganda to visit Cairo, Luxor, Assouan and Alexandria having good effect.

Striking Champs-Elysses painted sign showing an automotive trailer half block long, in connection with the Auto Show, includes caricatured "passengers" of a score of Parisian celebs, such as the Dollys, Chevalier, sundry notable artist personalities, Clemenceau et al.

The Louis Bromfields, now back in America, returning here in March. Novelist issued interview panning Paris theatre and upholding Broadway theatrical standards.

GOV'T BLOCKS UFA MONOPOLY

Politics Behind Purchase of Emelka Control

Berlin, Oct. 22.

German government now admits being behind the acquisition of stock control of Emelka by stock majority by a banking group in Berlin. Control is in the form of a year's option on enough stock to insure control.

The Democratic administration is anxious to prevent the reactionary UFA group controlled by Hugenberg, from adding the important Emelka theatre chains to their already large holdings, thus practically establishing a monopoly of first run houses in Germany.

Government's special objection to screen control is that it would give the holder too strong a grip on the machinery of propaganda and cut off the democratic outlet for sentiment in news weekly and topic shorts.

The State already owned 10% of Emelka.

London Chatter

(Continued from page 2)

subtlety to the expensive gag of amour.

The rebuilt Savoy opens Oct. 21 with a short season of Gilbert and Sullivan opera. House was originally built 20 years ago, and was the first theatre in London to have electric lights.

"The Life and Adventures of Charles Peace," flop meller which has to be held in the Ambassadors till Oct. 22, has gone into the cut rate with the wise mob gagging it, "Peace at Any Price."

At the luncheon tendered to Ben Schulberg and George Bancroft, Ben spoke first and when Bancroft was called upon, utilized an old Frank Bush story to explain that Ben had covered the field thoroughly and there was little for him to say.

Monty Banks got a coupla breaks here this week. Front page stories on his views on divorce, after marrying Gladys Frazin. And then a guy claiming to be a friend of Monty's gets pinched outside Piccadilly on a charge of alleged poke-dipping.

When "Dear Love" comes to the Palace, Ena Grossmith, daughter of the famous George, makes her debut in musical comedy, hitherto having played straight roles. She will dance opposite Claude Hulbert.

Empire's Friday openings are clicking. Reason for change from Sunday is that Sam Eckman figures a new picture, good or bad, will pull better than an old one in a rival house. And Friday's pay day in most places.

Violet Wegner, once a show girl and now the Princess of Montenegro, barged in with her royal cheque book and was kissed by an ex-sergeant of the Metropolitan police, who happens to be her father. Her first visit in six years.

Lew Leslie must have a lot on his conscience. When he brought his "Blackbirds" show over he had a "This Is Mose" skit, showing man and wife in bed, with the wife at the telephone. It looked like a palpable plagiarism of Mr. and Mrs. Jack Norworth's act, and Norworth attempted to stop its presentation in London. Since then Gladdy Sewell, an English comedienne, has made generous use of the idea.

Lord ("Daily Mail") Rothermere has been spreading himself for full page ads in his own and rival rags on "The Truth About Newspaper Shares," telling the public the Hatry crash doesn't touch his papers, though Associated Newspapers (Northcliffe) stock has dropped nearly 50%, despite an increase in profits of $350,000 over last year.

With tickets sent out to the press for the opening of "Heat Wave" at the St. James theatre Oct. 15, there was enclosed a slip which reads as follows:

"The management of the St. James' theatre will be obliged if you will kindly co-operate with them in safeguarding this invitation from being used for the purpose of broadcasting a notice of the play from any station of the British Broadcasting Corporation. The invitation is intended to meet the convenience of legitimate journalism, exclusive of broadcasting."

Australian Stage Concerns Making U. S. Firms Pay for Talker Rights

American picture producers with talkers based on plays of which rights for Australia have been previously sold to Williamson-Tait, Australian theatre operators and producers, go under demand for additional sums to cover the use of dialog in the Antipodes when the talkers appear there. In some cases producers are reported having had to dole out as high as $7,500 for this concession.

This sum, it is said, was collected from Paramount for "Interference," its first talker, Australian play rights of which are held by the J. C. Williamson and J. & N. Tait interests. Other U. S. companies have had to come across with from $5,000 up, according to reliable sources.

Millard Johnson, New York rep. for Union Theatres, Ltd., Australia, would not estimate how much more the rentals are as a result, but indicated that the theatres have to make it up. He denied Union is paying Williamson & Tait royalties on talkers Union books, over and above other costs.

An Australian source familiar with the situation admitted that Williamson & Tait make arrangements with the American producers when talkers are made for distribution in the Antipodes and are based on plays this firm controls as stage material over there. These arrangements are made direct with Melbourne rather than through New York.

Opposition

Williamson-Tait's contention, it is understood, is that talkers are opposition to legit in the Antipodes, where very frequently old plays are revived. A case in point is "Brewster's Millions," now playing at the Royal, in Sydney. Leo Carrillo is at the Criterion, Sydney, in a revival of "Lombardi, Ltd."

Australian rights for many of the worthwhile plays produced in New York are purchased by Williamson & Tait, which operates 14 theatres and is closely affiliated with Hoyt's, with a chain of 70. Five of the Williamson-Tait houses are wired with RCA Photophone equipment, while Hoyt's are rapidly being wired, using RCA and Western Electric.

The necessity for settling with W.-T. to cover rights to dialog in pictures will not obtain on plays produced in the future, with talking picture and Television rights sold separately. Australian interests now can buy only the rights to plays that are to be done on the stage with speaking actors. This lets them out when a talker is to be made of the play.

E. J. Tait is due to arrive in the United States this week, landing in San Francisco, for a stay of about six weeks. This will be his first trip here in six years.

ANTIPODES IN SOUND PLUNGE

Sydney, Oct. 22.

Fullers, Williamson Tait & Hayward are on the eve of a plunge into sound theatre building, starting with a plan to put a chain of 20 atmospheric houses across New Zealand.

Dialog pictures continue to monopolize attention in Sydney. The Royal, lately closed to legit, has taken a new start after the fiasco of its opening with sound.

House reopens with Western Electric equipment in place of the RCA Photophone wiring with new feature, "Madame X."

Community of interest in the proposed building operations is reflected in another direction. An agreement has been reached between Williamson-Tait & Fullers to play W-T unit revues at Fuller's theatre, Sydney, in place of the Tivoli, which has been closed, because it had outlived its usefulness.

"MELODY" SET FOR PARIS

Paris, Oct 22.

"The Broadway Melody" is due in a few days at the Madeleine Cinema. Marcel Marmer, former assistant manager of the Madeleine, is now manager here.

'MOON WOMEN' MILD IN FREAK EFFECT PICTURE

Berlin, Oct. 22.

"Women in the Moon," UFA's special production, created only a moderate effect on its premiere.

Picture deals with a trip to the moon in a rocket car like the device by which a German inventor is trying to run autos and airships.

Picture has thrills from the mechanical angle, but the loves and jealousies of the planetary voyagers are uninteresting, while their adventures on the moon are disappointing.

Fritz Lang, who directed "Metropolis," functioned similarly here. His success is entirely on the mechanical end.

Picture is said to have been sold for America.

BRITISH BALK AT PERCENTAGE

London, Oct. 22.

English exhibitors are organizing a revolt against the percentage plan of booking talking product, demanding better terms.

They want distributors trailers, disks and other accessories without added charges and take lower percentage scales.

Argument is that revision of scale is necessary and unless it is made many of them will be broke by Easter. They say they cannot show a profit after paying for equipment and service and meeting other charges, including rental for the supporting program, and then giving the distributor 50% of the gross in return for the feature itself.

"Fool" Sets Holland Mark

Amsterdam, Oct. 22.

"Singing Fool," in its second week here, has set up new box-office marks that not only make new records for Amsterdam but also for Holland.

Title Trouble Solved, "Melody" Set in Paris

Paris, Oct. 22.

"Broadway Melody" opens Oct. 30 at the Madeleine Cinema, date now set. Delay was caused by experimenting in an effort to overcome dialog difficulties by means of French titles.

Picture would have been sent in earlier except for this difficulty, for house and Metro people are anxious to get release on the strength of the huge demand for the music in the picture, which has sold like wild fire on the disks.

CARTOONS ABROAD

Hollywood, Oct. 22.

Hans Bartsch has obtained Central European, Dutch and Scandinavian distribution for 12 Walt Disney's sound cartoons and the City Symphony series, leading off with "The Skeleton Dance."

Portman in N. Y.

With the sale recently of most of the Loew houses in Europe, Harry Portman, gen. mgr. of Loew's theatres abroad, returns to New York as assistant to E. A. Schiller. Joe Freeman succeeds him abroad.

Loew now has the Madeline, Paris; Empire, London, and six houses in Belgium.

Group for France

When Robert Kane sailed for France, to produce talkers for R-K-O, Steve Fitzgibbons, studio manager; Phil Tannura, director; Harry Stradley, cameraman, and Vernon Ashdown, sound technician, went with him. All were accompanied by their wives.

HAIK TALKERS; GUITRY SIGNED

Paris, Oct. 22.

Jacques Haik is making his own talking shorts to supplement the features he will show at the remodelled and wired Olympia when it opens Dec. 15. Sound system is Haik's own device called Cine-vox. He has his own system called Radio-Cinema now said to be perfected in association with the Governmental broadcasting telegraphic lines.

System is understood to be based on the Peterson-Olsen Danish patents, which claim they are free from all conflict with other sound equipment, and basic in nature.

In addition Haik has already signed Sacha Guitry to make a series of short subjects for which the promoter contemplates American distribution as well as native exploitation. These briefs will be recorded on Photophone instead of Haik's Cine-vox, due to the American rule on interchange.

Besides all these enterprises Haik is making another talker of feature length in England, with Louis Mercanton directing. Choice of the British studio was made necessary by lack of room here. However, a second sound stage is being built at the Joinville studio near Paris, where Haik proposes to assemble all his activities.

His undertaking at the Olympia is one of considerable magnitude. Remodelled house has capacity of 2,000, and will give an all-sound show resembling that of the New York Strand. There will be no presentation, shorts being spotted to support the feature, starting with "Trail of '98" (Metro-Goldwyn).

London-Berlin Principals In Foreign Talker Struggles

Hollywood, Oct. 22.

Fight for talker supremacy, as regards the non-American-made picture, will be between London and Berlin, in the opinion of Hans Bartsch, play broker for foreign writers.

Bartsch anticipates the assembling of production units in four language groups (English, French, German and Spanish), each having its scenarist and director. Mere translation of dialog, with another set of players going through the same continuity, he considers impractical because of varying national angles and reactions. Nor will a given story be invariably acceptable for all four languages. Bartsch eliminates Paris from consideration in the struggle for domination because of France's inability to organize an appeal to a world film market or to cater to it.

He sees no likelihood of each country producing its own talkers because of the prohibitive expense. But with four separate groups working a tone studio, the technical overhead, cost of story rights and cost of settings is divided.

New Columbia Chief

Paris, Oct. 22.

Fred Shoninger, for two years foreign manager for Columbia Pictures, resigned today, giving his resignation to Joe Brandt who arrived from London.

Milton Schwartz, son-in-law of William Fox, takes over the foreign berth. Brandt took occasion to make denial of stories of a Fox-Columbia amalgamation.

Shoninger is going into the film export business. Brandt returns to London Monday.

Tobis' Paris House

Paris, Oct. 22.

German company controlling the Tobis-Klangfilm sound system is known to be seeking a house in Paris for use as a "show window."

One story in circulation this week is that it stands ready to buy the Empire outright or take it over on a lease.

No confirmation.

ZUKOR DUE IN PARIS

Paris, Oct. 22.

Adolph Zukor is due in Paris Friday (Oct. 25), on the Ile de France. Eugene Zukor has returned here from Biarritz to await his father's coming.

NATIVE OR AMERICAN TALKERS? FRENCH ASK

Paris, Oct. 22.

Question that agitates the French picture trade is whether the drift will be toward native French or imported American talking product. Situation is something like the confusion in the States last year on sound effect or all-dialog.

Point is neither producers or exhibitors know which the public will prefer. Majority view is that the French talkers will win out in the end, but at this stage the matter of quality gives the Americans an edge.

Solution of the puzzle is held in many quarters to depend upon some sort of allegiance between producers and exhibitors with the American equipment people, equipment being the determining factor as between home made and foreign product.

U. S. Talker Flops

Paris, Oct. 22.

Full length American all-talker fell down here in its first real test of staying power for a run.

Fox "Follies" was put in the Marseilles Capitol and did a nose dive on its second week. Opening week looked good at $9,200, but second week's gross crashed to $5,000.

Incident taken as evidence that the novelty of a talker in English is worn out. Jolson's "Singing Fool" went three weeks, but it had only a few talking passages, rest being singing and titles.

TOBIS WRIT ON FOX NEWSREEL

Paris, Oct. 22.

Tobis is seeking an injunction against the Fox Movietone Newsreel in Vienna and Berlin courts, action covering both countries and directed specifically against the newsreel alleging patent infringement.

This is the first time the German patent holders have proceeded against the electric light cell principle and also the first move against a producer. Fox is appealing and the fight goes into the appeals argument stage.

Technique of going after the producer is new. Previously the Tobis-Klangfilm people contented themselves with gestures toward the exhibitor, who used the Western Electric equipment.

Perhaps the change of front is due to the fact that Tobis recently lost an important test case in Prague, Czecho-Slovakia.

THEME SONG FOREIGN STATUS ALL CONFUSION

Paris, Oct. 22.

Performing rights of theme song music are becoming more confusing as time passes. Foreign representatives of the leading American films remain in the dark on the subject of performing rights of synchronizations among other things.

Fred Day of Francis, Day Co. is at sea, bound for New York to meet the publishers there in the hope of clearing up his understanding and reaching an adjustment of certain disputes.

Francis Salabert is losing the representation of Harms here next year.

Making British Talker

London, Oct. 22.

Gainsborough has put a new British talker into work, "Sleeping Partners" with Sacha Geneen directing and Edna Best and Seymour Hicks co-starred in the leading roles.

Picture is designed as an all-dialog.

Bohr's 2-Language Role

Hollywood, Oct. 22.

Jose Bohr, engaged by Sono Art for the Spanish version of "Blaze o' Glory," has been given a contract calling for featured part in English as well as Spanish.

PARIS PROGRAMS

Paris, Oct 22.

In local picture houses:

Clichy Palace—"New Orleans," with Ricardo Cortez.

Max Linder—Revival of Chaplin's "The Circus."

Other bills continued.

GAUMONT-RADIO ALLIANCE NEAR

Paris, Oct. 22.

There are signs that Gaumont will take up the allegiance with Radio Pictures (R-K-O) that at one time seemed to be on the eve of closing with the Nathan Franko group.

During the summer all preliminaries had been arranged for some sort of a working agreement between R-K-O and the French Franco film people, engineered by Ed Corniglion-Molinier, then vice-president of Franco, and Max de Vaucorbeil. As a result of the Molinier project that official was eased out of the Franco company. He continues to hold a large block of stock in Franco, but has switched his active connection to Gaumont, and it is for this reason, apparently, that Gaumont is about to take on the original Radio affiliation, covering the exhibition of American type talking pictures.

For the time being Gaumont reproducing apparatus will be used in an experimental way, with the probabilities that ultimately RCA Photophone will be employed. In like manner Gaumont production will use the Photophone system.

Robert Kane sailed from New York Friday (18), to take charge of production. Talking sequences will be done only in French for the present, but it is the plan later to include also dialog in Spanish, German and English.

Gaumont native talking equipment is now being used in outlying houses, principally as a test of its reproducing quality. Reports are circulated tending to show the apparatus is well regarded.

Herbe, formerly vice-president of the Aubert theatre operating interests, is now functioning in the post held by Molinier with Franco.

Paris, Oct. 22.

Paris film circles have displayed lively interest in reports here of Fox's bargaining for the British Gaumont theatre chain, at the same time regarding with startled caution the story that the Fox people have opened negotiations as well for the French Gaumont theatre holdings in this country.

No confirmation is obtainable, but story is that conversations are on.

Schlesinger's Studio Fire; 19 Sets in $600,000 Blaze

London, Oct. 22.

Fire practically destroyed the entire plant of the Isidore Schlesinger British Talking Pictures plant at Wembley, Saturday evening, involving estimated loss of $600,000.

Two studio and equipment plants were burned and 19 sets of RCA Photophone apparatus were entirely lost.

One sound studio was saved, but a large stock of films went up in the flames. The Schlesinger establishment stands on the site of the old British Empire Exhibition and represented the whole of Schlesinger's production and equipment resources in England.

"Last Warning" Pulled

London, Oct. 22.

"The Last Warning," Universal production, was pulled off at the Stoll theatre, Kingsway, after one showing yesterday, because the audience walked.

Incident is regarded as a reaction against this specific picture and not any fan revolt against talkers.

Elvey in New York

Raycol, the English color process, is temporarily represented in New York by Maurice Elvey, head of the British corporation operating the new device. His return to London is at present indefinite.

Elvey is stopping at the Hotel Ambassador. So far he has but privately demonstrated Raycol. Apparently there will be no public showing.

Before going with Raycol, Elvey was prominent in British Gaumont. He has been a leading personage in the English picture field for some years, as producer and director. He left America for the other side in 1914, after having been over here some 10 years. Part of that time Elvey directed for Fox.

Radio Claims 50 Wide Film Screens Near Ready—Gives First Projection Machine Cost

With every big company rushing toward perfecting a wide film device of its own, Radio this week was the first to challenge Fox's claimed position of supremacy in the field.

Where Foxites Monday admitted they have only one Granduer projection equipment, the hand-made model in the Gaiety, ready, Radioites claim they have the first 50 Spoor reproducers in manufacture and will have the first feature in the Spoor wide width ready for projection late in December.

Radio has spoored the Rudy Vallee short. The long length to be shot in 65 millimeter is "Dixiana." It will get before the Spoor cameras in November.

Claiming that the method surpasses the Fox system in practicability and economy, Radio officials are also the first to present an actual idea of the cost of wide film. The new Spoor projection machines will cost from 25 to 35 per cent more than ordinary 35 mm. machines. The special Spoor crystalized screen will average about $1,600 more than small screens, but this can be eliminated and a screen of any type, providing it is widened, can be continued by the exhibitor who wants to be real economical.

Corrector

So far as Radio is concerned, only the matter of film width standardization is of primary interest to it now. Foxites have already reported that the Granduer system has capitulated in this respect in a "corrector" attachment to its own machine, which will cut 70 mm's down to as low as 60. Such an instrument would take in Spoor, since that promoter's width is 5 mm's above the reported Fox minimum.

The Radio opposition in the wide film field in which Fox was so confident that he is reported recently to have informed Hays conferees, including Radio, that the best way out was to secure Granduer licenses, has its strategic angle.

It has actually narrowed down to a race between Fox and Radio in getting the first original feature in wide film on the street. This, it is acknowledged, means the cream of the industry's biggest innovation.

While Fox has the jump in production, with four or five features already shot in Granduer, no company as yet has presented a feature length shot according to wide width technical demands.

The success of "Sunnyside Up" is expected by Foxites to keep it in the Gaiety for several months to come, and that the next demonstration of Granduer will be in the Roxy.

Only what Granduer manufacturers call a "compromise job" will get an installation in the Roxy well after January, it is admitted. Mass production of Granduer projection machines has not yet even been considered, according to others, who say that the Gaiety's hand model is the only one in existence.

These concede that to get quick action in the Roxy either another hand model, at heavy cost (first reported to have cost $150,000) would have to be made or else the Gaiety equipment moved across the street to Fox's big house.

Meantime, big houses on Broadway are edging in on the innovation. While the Paramount for some time has had a wide screen, more and more each week it is used for magnified newsreel flashes or novelty hook-ups with stage units. The RKO emporium, also, is following similar lines. Instead of a regular screen here, it is using a wide gauze drop for the big stuff.

Big company film experts are especially active. Where Paramount dispatched its Del Riccio to Paris recently, Sponable, Granduer inventor, left as quietly a few days ago for a two weeks' stay in Fox's Hollywood plant.

Mayan Par Show Window

Hollywood, Oct. 22.

Paramount is negotiating for the lease of Mayan, which adopted two-a-day picture policy several months ago.

Understood lease will be consummated so they take house over during holidays and operate it as two-a-day for Paramount and United Artists product.

Critic Too Rough?

Creighton Peet is off the New York "Evening Post" as film critic.

Peet, regarded as a high brow, is understood to have roused the ire of the conservative Cyrus K. Curtis by a comment not considered by Curtis genteel enough for publication.

WARNER BROS. LONG AS HARRY IS ALIVE

"Warner Brothers will produce pictures and remain in this business as Warner Brothers as long as the industry exists and certainly as long as I am alive. Regardless of any mergers or deals that may come along.

"I told you this once before and I repeat it now."

This was the declaration of Harry Warner yesterday (Tuesday) afternoon when a Variety mugg sought a straight yes or no on the Paramount deal.

Prior to the summary, Warner was asked whether Adolph Zukor's European trip would hold up an official announcement until the Paramount chief's return.

"I am not interested in Paramount or where Mr. Zukor goes. I am interested only in running Warner Brothers," Mr. Warner replied.

Big "Show" at Garden

The Warner show-window picture, "Show of Shows," with a cast including everybody from both W. B. and First National, even "Rin Tin Tin," will be shown at the Winter Garden.

It will get a run at a top possibly higher than the customary $2, starting, according to present plans, about Nov. 15.

ELLIOTT LESTER

Author of "The Mud Turtle," "Take My Advice," "The Medicine Man."

In production this season, "The Star Maker." Mr. Lester is with the Fox Film Company, Hollywood, indefinitely.

Direction SIDNEY PHILLIPS.

234 West 44th Street, New York City.

FEJOS' NARROW ESCAPE; DAREDEVIL DIRECTOR

Los Angeles, Oct. 22.

Paul Fejos, Universal director, miraculously escaped serious injury when he fell 85 feet from a scaffolding to the ground while directing "La Marsailles." Fejos was on a camera parallel giving instructions to a mob when he slipped and fell into the midst of a group of extras.

Fejos resisted efforts to move him, demanding no one touch him until doctors arrived. He appeared to have a broken back and was taken to Good Samaritan hospital where Fejos insisted on an X-ray. It was shown he was suffering only from shock and no bones were found broken. The director wanted to return to the studio, but hospital is holding him until middle of this week. The accident occurred Saturday night.

Fejos is known as the daredevil director of the coast. He is inventor of the camera crane, 65 feet high, which he operates at high speed without tying himself in with a safety belt.

Record B'way Stop

Evelyn Brent returned from Europe Saturday morning and left in the afternoon for Hollywood, making probably the shortest stopover in New York on record for stars.

Next assignment is Miss Brent's first as a Paramount star. Story is not yet set.

MAUDE FULTON

Hollywood honors have been heaped plentiful into the lap of "Maudie." Straight down the line her efforts have clicked in major fashion no matter what she attempts.

After becoming a past master Vaudevillian, Stage Star, Author, Dramatist, Stage Director, Scenarist, Dialog Writer, now she is tabbed as a "motion picture actress."

After completing her recent original story for FOX, "Nix on Dames," the name Maude Fulton is seen in the cast, playing a part she wrote for someone else.

Fox officials insisted Miss Fulton herself play it. She did.

Griffith Is Reviving "Birth" as Talker; "Abraham Lincoln" Title

"Abraham Lincoln," talker version of "The Birth of a Nation" with greater stress laid on the biography of the slave freeing president, will be D. W. Griffith's next picture. The veteran director left yesterday (Tuesday) for Hollywood, but he does not plan to get shooting underway until six weeks after his return.

There is a possibility Griffith will shoot part of Lincoln in a wide film process of his own. The director claims he holds a number of patents upon a method yet undemonstrated, and one in which he became interested 14 years ago.

Then, Griffith says, he spent $150,000 of his own money in wide experimentation. He shelved it, not because it was impractical, he maintained, but because that period was not opportune.

The system, Griffith reveals, calls for film being projected sideways.

On the "Lincoln" opus Griffith says he has devoted the past six months to research. This included reading 100 volumes on the emancipator and also going through newspaper files of 1860's.

Reports first associated Griffith's presence in New York with the making of the previously rumored Texan epic. A group of Texans had approached him on making a picture with a historical background called "The Last of the Alamoes," Griffith said, but he rejected the proposition.

Couple of Cuffs

The seven French writing lads, who enjoyed the AMPA's dollar lunch last Thursday, are en route to Hollywood with Paramount paying all the meal and rail bills both ways. Four days in the cinema town will be enough when Par will bring them back.

They will return thereafter to France with the voyage on somebody else's cuff, from over there.

TALKING OF PAR TAKING F P-CAN. FOR GOOD WILL

Toronto, Oct. 22.

Out of the tangle surrounding Famous Players-Canadian and the Nathanson resignation as its head, with Adolph Zukor apparently the dominating factor in any movement to dispose of F. P. control, it is now reported Paramount itself may seek to buy the control.

Zukor for Paramount is said to feel that Paramount should hold F. P.-Can. chain for the good will of Canada and England. That that control without Zukor's intervention under the Par-F. P. agreement for franchised service to the native chain by Paramount, might have passed to William Fox if F. P. had sold control to British Gaumont is the other angle.

In this city no doubt appears to exist that Fox has the B-G control, outwardly or under cover.

Rumors continue to float that Nathanson may start another chain, with possible Fox support, throughout Canada. Nothing definite on it at present.

Neither is it clearly stated how Paramount could obtain F. P. control in the present situation and the current feeling against American ownership of a Canadian institution such as Famous Players.

Montreal, Oct. 22.

Talk here of Fox interests quietly looking for site for 4,000 seater first run mainstem and amalgamating two groups of independent theatre owners to secure about eight neighborhood houses for second-runs.

May also take in legit, stock and burlesque and would further have one other first-run theatre. This would set up considerable opposish to Famous Players Canadian, at present in virtual monopoly.

"Good" Girls From Chi

Chicago, Oct. 22.

Jack Rothschild, sex picture exhibitor, advertised for six "good" girls to do a dance bit that was part of his show in a small Kansas City house. He got them.

The girls, from Chicago, were so "good" that one of them caught stage-fright when she saw the picture of a semi-nude girl outside the theatre and long-distanced her father.

Dad called the Kansas City chief of police and four of the girls hurried home. Two stayed on and played in a show so tame they left disheartened and without their pay.

"Pink" at Chicago for M-G-M's 'Modern Maidens'

Chicago, Oct. 22.

"Modern Maidens," Metro, held up by the censor board here for nearly three months, will be locally exhibited with a "pink" tag at the Chicago, Oct. 25.

B. & K. squawked plenty about the "adults only" ticket. A pink may bring plenty of money into the loop house, but the picture dies in the neighborhoods. This latter fate was met by the other Metro pink, "Single Standard," which hit a high mark at the Chicago and held over at the Oriental, but flopped in the outlying districts.

FOX'S TRAILER'S SALES TALK

Follow-up trailer soliciting stock purchases in Fox Theatres Corp. is being shown this week in all Fox houses, with the speaker again Lawrence Chamberlain, investment banker.

Last week, coincident with the 25th anniversary of Fox Theatres, the first talking trailer asking patrons to purchase Fox Theatres stock through their broker or banker was shown. This week's trailer thanks those who have bought stock and gives an adaption of the first sales spiel. Aim is 5,000,000 patron-stockholders, or less.

Examples of benefit through stockholding are given, with no names mentioned. One man is said to have invested $5,000 in one of the Fox companies in 1910 and to have received over $500,000 in dividends, besides getting increased value of his holdings to more than $1,000,000. In 1905 another investor is said to have placed $1,600 with Fox, receiving to now around $1,000,000 in dividends, with his stock at present worth another million. An investment of $25,000 in Fox made 12 years ago is said to have been sold for more than $2,000,000.

Daily average attendance in Fox theatres is estimated between one and two million.

Constance Bennett Expects $2,000,000 From Plant

Los Angeles, Oct. 22.

Constance Bennett is en route to Paris, where, she stated, Phil Plant will settle $2,000,000 on her, half going to her when filing divorce suit and the balance when the decree becomes final.

Miss Bennett made this known when refusing Howard Hughes' offer of $5,000 a week for a part in "Hell's Angels." Hughes doubled his offer at the turn-down, but Miss Bennett thought it would be better to make the trip to Paris and land the $2,000,000 before her husband changes his mind.

Another Sunday Night

After several switches, three U. A. specials are now set.

"Trespasser" goes into the Rialto Nov. 2 and "Taming of the Shrew" stands to follow "Welcome Danger" at Rivoli about Nov. 15.

"Condemned," Ronald Colman talker for U. A., opens Nov. 3 at the Selwyn instead of Nov. 4, as originally scheduled. This gives it a Sunday night premiere, the second for years. "Rio Rita" was first.

FILM STOCKS HESITATING

Publix First Nite List at 10 Pairs As Hays' Deadhead Try Goes Floppo

Taking the bull by the horns Publix is putting an end to the first night headache on tickets. For the opening night of "Love Parade" at the Criterion, New York, Nov. 19, exactly 10 pairs of free tickets will be distributed. These go to the daily press. Trade press and all other deadheads go on the second night.

Scale on the opening night will be $10 per ticket. It is announced all officials of Paramount or Publix must pay for their ducats or pick some other night than the premiere.

Publix feels that the opening night thing has reached a point where it is impossible to handle the problem in a house the size of the Criterion. It has been common knowledge in the trade for some time that over 200 pairs of tickets constituted the minimum list for first nights. Rather than attempt discrimination or favoritism the wholesale chopping of the free list has been made.

Mr. Hall of "The Times" will receive two tickets only. He has been accustomed to four seats at openings, but lately the companies have been curtailing his demands.

Can't Keep 'Em Uniform

Efforts on the part of the Hays office and some of the producer members to get together a uniform list of those who shall be first-nighters at $2 openings have laid down.

Various producers submitted lists and they have been gone over. The same producers turned around and removed this or added that one, with the consequence the idea of a standard list for all has been more or less lapsed.

Hays office has tried for more than a year to get together the sort of a first-night list everybody would o. k. The original idea was to get rid of a lot of deadwood, the Hays office by its efforts thus evincing a co-operative interest toward its members, but to get the producers—and the press agents—to adhere to the list proved a tougher job than anticipated.

The Hays' office says it doesn't try to tell the producers or p. a.'s whom they shall kill on the first-night list, but that it is more than willing to check and advise on names submitted.

No Tryout for Shorts; Died From Walkout in Chi

Chicago, Oct. 22.

An attempt of B. & K. to select effective shorts for their houses by using the Dearborn as a tryout house flopped and has been discontinued. At the first weekly tryout of shorts, the audence got so bored they walked at the end of the third.

In future all shorts will be viewed in projection room.

Acting Affidavit

Hollywood, Oct. 22.

Anticipating a doubt in the public's mind as to the authenticity of Paul Muni portraying seven distinct characters in "Seven Faces," Fox had the actor make an affidavit to make it more convincing.

Characters played are Don Juan, Napoleon, Diablero, Franz Shubert, Willie Smith, Joe Gans and Papa Chibou.

NICOLLS' WIFE SORE

Des Moines, Oct. 22.

Arthur W. Nicolls, former district manager for Publix, has asked the judge to reduce his alimony allowance from $50 to $10 per week.

Nicolls claims he lost his job with the picture chain as result of letters his wife sent the company accusing Nicolls of disloyalty. Since his discharge he claims his earnings have decreased from $175 a week to $150 a month.

The Mergers

Merging in any line of business has received a swift setback with the drooping market, even if presently but slowly recovering.

It's a question whether the general public is in a mood to buy new stocks at this time, with the drift appearing to be more toward bonds.

To what extent this may affect William Fox's stock selling appeal to Fox theatre patrons none of the experts will say. That is an exclusive clientele, they agree, but add there might be a backwash offset in the common impression on stocks at present, created among the general lay public by the little fellows who have been hit in the crashes of late.

Paramount-Warner stands the same. It's understood all signatures have been affixed, subject to final release by the respective attorneys. A couple of minor hitches the lawyers must straighten out are the only blocks, although that does not include the Washington attitude. There has been no change reported on the position of the Department of Justice on mergers in the picture business, referring especially to Fox-Loew and Par-Warner.

The Pathe-Shubert proposition, going along for a while at top speed toward a successful conclusion, now looks to be near a bust, as elsewhere reported in this issue.

Within the week talk of minor mergers or buys, other than in the theatre division, has about passed out.

PATHE-SHUBERT DEAL CHILLY?

It is strongly intimated in close quarters that the proposed Pathe-Shubert merger is not so hot just at present.

That deal has been lingering for some time. Previous rumors were the delay in consummation arose over the difficulty of marketing. Recent lapses in quotations on the Shubert stock appear to bear this out.

Present condition of the stock market, making it a bigger problem, could be alibied as the current cause.

An agreement is said to have been reached by Jos. P. Kennedy for Pathe and William Phillips, the bankers' rep for the Shuberts, that there would be no manipulation of either stock on the market, pending negotiation. This meant the stocks would seek their own level, without boosting or hinderance. Shubert commenced to sink immediately without support while Pathe held up until the recent market blasts.

The merger is said to have been anxiously awaited by the Shuberts, with Pathe seeing the Shuberts as merely a theatre annex for an independent film producer. Exactly what benefit the Shubert legit theatres might be to a picture distributor is said to have been the strongest hitch.

Right now it is claimed that the possibility of the merger stands at about 70/30, on the negative.

Claire Windsor Dancing

Claire Windsor, former film star, is another going vaude.

Miss Windsor opens for Keith's in Providence Oct. 26, with a dancing partner and 10-piece marimba band.

NEW PARAMOUNT PLAN AS FACTOR

Picture Leader Scarcely Holds Its Own in Rally at 69, While Warner Jumps to 54

Yesterday's Prices
LEADING AMUSEMENTS

	High.	Low.	Last.	Net Chge.
5,600 Fox	93½	91	92	+1
200 K-O-A pr.	101½	101½	101½	.....
2,100 Loew	88⅝	55½	57¾	— ⅛
27,400 Par	70	68¾	69	.....
3,800 Pathe	7½	7	7¼	.....
400 Do A	15	13¼	14	+1
17,200 RKO	31	29⅝	30	+1¼
91 RCA	82⅞	79⅝	80¼	+2¼
2,100 Shu	28⅞	27¾	28	+ ⅛
17,600 WB	54	48½	51½	+4½
Curb				
3,500 Fox	24⅞	23	24¾	— ¼
8,100 Gen T Eq.	49	43	48¾	+3⅞

By AL GREASON

Interest centered yesterday in the performance of Paramount as announcement of its plant to split stock two for one and increase the authorized issue from present 3,000,000 to 15,000,000 came out. Idea is to split present stock 2 for 1 and then acquire new properties, including Warner. Net result as reflected on the ticker is uncertainty on the part of Paramount holders and jubilation from the Warner side. Paramount did nothing whatever in a turnover of 25,000 shares, while Warner moved up more than 4 points net, closing at better than 51.

Neither of these movements was impressive in view of the brisk rally throughout the list following the general shake-out that ran from last Monday to within an hour of the Monday close.

The Paramount directors met Monday and called a stockholders' meeting for Dec. 10 to vote on the new proposition. Significance of this apparently was that the board chose to defer action instead of really closing the Warner deal, which has been pending a long time and has been ready for closing since the middle of October. Condition of the market supposed to be the reason for postponement and setting of stockholder meeting date far ahead interpreted as device to test out stockholder and market reaction before they took the plunge.

On yesterday's showing Par stockholders don't care so much for the idea, but the issue remains in the balance. Striking development was fact that Warner snapped back to the 3 for 4 ratio right away, while Par didn't do anything either way, although a bull drive could have been staged on the list's recovery.

Adolph Zukor is at sea bound for Paris and due there Friday, so company inside interests must be confident, making the picture look o. k. for Par except that it doesn't just now register on the ticker.

Radio-Keith staged a fair comeback, although not sensational. Fox did well in its film stock and not quite so well in its theatres issue, while Loew was unaccountably sluggish yesterday. General Theatre was up 4 points and made an impressive showing.

On the Break

A composite picture of the leading amusement stocks in the relation of Monday's lows to the highs as recent as last week makes a startling picture. The aggregate decline for an even dozen leading issues was about 140 points, an average of just over 11 each. This constitutes a new record for group decline since the theatre stocks played their part in the New York stock market, certainly over so short a time as a week.

Only three issues broke into new low ground, comprising Warner Bros. common to 46¼, 2 points below its bottom of Oct. 4; Pathe A at 10 flat and Shubert at 27 flat.

Most violent decline was that in

(Continued on page 37)

Played Trick on Censors, Claims Gov. of Kans.; Orders 2-Reeler Off

Kansas City, Oct. 22.

Looks like some picture distributor was in for a lot of trouble, or at least explaining, in Kansas, according to Governor Reed, and his state censors. A few nights ago while in Parsons, the governor visited a picture show and was shocked at some of the shots in a two-reel comedy. He called Emma Viets, chairman of the state board of censors, and described the things he found objectionable. She declared that the scenes mentioned were not even in the copy shown the board.

The governor instructed her to make a thorough investigation as to whether or not the picture was shown the censors, in its entirety, and also asked the attorney general's office to investigate. The governor is quoted: "If the moving picture people have shown a picture in which they deleted part of it before showing to the censor board, there will be no end of trouble for that concern. I have heard intimations that such was done in a few instances.

"There are plenty of teeth in the law to handle situations of this kind and this state is not going to permit any organization to play tricks like that. There isn't any moving picture producer so big that we cannot keep his pictures out of the state if he resorts to trickery to get them through and deletes parts that he knows the board would not approve and then shows the picture as if approved."

It was a shot of a hula hula dance in a two-reel comedy that aroused the governor, who has ordered the pictures out of the state.

Water!

Chicago, Oct. 22.

The scarcity of good water in California leaves its mark on the natives.

An oldtime picture actor, in Chicago for the first time, was being shown the local parks system in an automobile tour. Every few minutes he ordered the car stopped, and would get out to tinker with water fountains. Finally the oldtimer exclaimed irritably:

"These Chicago kids! It's a crime the way they leave water running. Wait—here's another fountain I have to turn off."

GERMAN FILM MAKER HERE IN OPPOSITION

Newly financed by I. G. S., described as a powerful German trust, Agfa-Ansco, raw film manufacturer, is housed in a new plant in Binghamton, N. Y., reported to represent an investment of over $7,000,000. It's out to give Eastman and Dupont a run in the American market.

Relationship on more than an ordinary business plane between A-A and Technicolor is denied by the latter. It so happens both companies use the same local advertising agency, Erickson.

That the majority of Technicolor's customers, film companies, use Eastman and Dupont stock was pointed out by Jerry Beatty, picture head for Erickson, in attempting to discredit reports of a hook-up between the companies.

From A-A customers it was learned that Herr Friedlander, mentioned as representing the German backer, has been in this country for some time observing the activities at Binghamton and assuming a directorial hand in guiding the present campaign.

At the A-A offices in New York the utmost secrecy as to the company's plans was maintained. The presence of Friedlander was admitted, as was the report that the German company has considerable money in A-A.

These confirmations were only obtained after most persistent questioning. They revealed also that only Horace Davis, president of A-A., is empowered to issue any statement concerning the company's activities and that he spends most of his time in Binghamton.

Arthur Loew's Pembroke

Arthur Loew has purchased from his father's estate the Long Island manor, Pembroke, and its lands. Mrs. Marcus Loew found the big house somewhat wearying and now makes her home in a hotel apartment.

Following the custom of his father, Arthur Loew comes to work by water. He has a speed boat instead of the yacht which was sold some time ago by the estate.

Wm. Fox Reappearing

William Fox will publicly appear for the first time since his summer auto accident at the George Jessel dinner Sunday evening, to be held in the Hotel Commodore, New York.

Jessel is the guest of honor for the Jewish Theatrical Guild. Mr. Fox is slated for a dais seat and has promised to attend.

1ST NAT'L'S $19,000,000 NUT FOR 37 TALKERS

Hollywood, Oct. 22.

First National has spent $12,450,000 on productions so far this season. This covers 25 films, either released or about to be released. It averages approximately $500,000 per film.

There are about 12 more pictures to be done on the First National program. At this average the total outlay on production by the company will near $19,000,000.

Of the 25 films completed only six have undergone general release. These are "Hard to Get," "Careless Age," "Fast Life," "The Great Divide" and "Most Immoral Lady."

Pictures finished but not yet generally released, although one or two have seen premieres on Broadway, include "Isle of Lost Ships," "Young Nowheres," "Girl from Woolworth's," "Footlights and Fools," "Forward Pass," "Little Johnny Jones," "Painted Angel," "The Love Racket," "Playing Around," "Wedding Rings," "Sally," "Furies," "Lillies of the Field," "Loose Ankles," "No, No, Nanette," "The Other Tomorrow," "Strictly Modern," "Son of the Gods" and "In the Next Room."

Back to Silents in Spokane

Spokane, Oct. 22.

After showing as a sound house for six months, the Egyptian here has reverted to a silent policy.

House is operated by Ray A. Grombacher.

Egyptian was among the first picture houses here to be equipped with sound, and is now the only silent theatre in town. First runs and shorts will comprise the still programs.

Garbo Talks O. K.

Hollywood, Oct. 22.

M-G-M was dubious about Greta Garbo's ability before the mike.

Doubt dispelled when she clicked with her first scene, running continuous nine minutes and using 850 feet of film. A record so far for one scene.

Demand for Color on Films Away Beyond Present Supply; Technicolor's Soft Position

Considerable maneuvering behind the scenes that may eventually make Technicolor the standard method for color pictures, is reported on the inside. William Fox, "who had no option on Multi-Color, is said to be flirting with the Dr. Kalmus outfit.

Fox, Pathe and Universal, the latter at one time also interested in Multi-Color, are the only producers not holding contracts with Technicolor. Par and Warners have the in, the former, it being claimed, having the edge for use of Technicolor with Warners and F. N. next in line. According to a Technicolor source, Paramount will be its biggest customer for the next year and a half.

The sudden interest in Technicolor, even from the Fox end, is attributed to the developments recently made by the Dr. Kalmus crowd, chief of which is the single-emulsion of film. Multi-Color is double-emulsion and harder to handle, with the film likely to buckle and scratch easier. Technicolor's new process requires less light in shooting scenes, this overcoming one of the greatest problems in color photography. Years ago when "Wanderer of the Wasteland" and "The Black Pirate" were made, such strong lights had to be used that characters were distorted.

Technicolor has perfected a new camera, designed with the precision and fineness of a Swiss watch and taking six months to build.

Besides Multi-Color, often spoken of as Fox's color method, Eastman has its process and Pathe is in control of a Paris patent, recently acquired. Whether there will be a get-together between Technicolor and others, along the same lines as the reported get-together on wide film, is a question, but some inside sources are inclined to believe present maneuvering is in this direction.

Supply and Demand

The problem the producers now face is the demand for color on the one hand and the inability of Technicolor to fill all demands on the other.

During the coming year the company is figured to produce 100 pictures, in color, only. The number of cameras now in operating is 25, with seven being rushed to completion. This would enable Technicolor by shooting night and day as at present, to work on 64 pictures at one time, granting other facilities are up to schedule. There were only eight cameras and one for tests working at that time.

"The only reason there aren't more color pictures," a Technicolor source stated, "is because the demand can't be filled. Additional work can only be taken on piecemeal, owing to the contracts, existent, that must be taken care of."

Warners have made eight and have a contract for at least 10 more in Technicolor, while F. N. has made three with a contract also for 10 more. Par, without numbers of subjects scheduled, has already made four, and will make more than both W. B. and F. N. are yet to make under contracts.

RKO has made "Rio Rita" in part color and will have at least three more, subjects not known, while M-G-M has a contract for five or six. The Tiffany-Stahl contract is to cover a series of 24 shorts.

Universal, reported planning originally on using Multi-Color, used Technicolor instead for sequences in "Broadway."

"HARD TIMES" PARTY

Hollywood, Oct. 22.

Immediately following a 20 per cent reduction in the studio payroll, Paramount Studio Club declared its intention of staging a "hard-times" party.

Session is an annual event and not a kidding reflection on studio axe wielding.

Colleen Moore's Pendix

Colleen Moore has been in her suite at the Hotel Plaza, New York, fow a few days playing freeze out with her appendix. Up to yesterday it looked as though she had won.

After a few days of rest, Miss Moore and her supervising-husband, John McCormick, will return to Hollywood.

Sound-proof Plaster

Hollywood, Oct. 22.

Radio technicians claim a process whereby scenery and drops are made sound proof as well as fireproof. At the same time they are porous to allow for ventilation. New discovery is a plaster, which is put over the scenery to a thickness of a half inch.

H. D. Lindsey is given credit for the innovation, and patent application has been made.

FOX PEOPLE FAVOR FAST RUN AND RELEASE

With "Cock-Eyed World" having exceeded all records for a quick return and topped the Roxy gross by tens of thousands, some of the best Fox pictures in the future may go into the Roxy for runs of three or four weeks rather than into special $2 runs.

Foxites are so enthusiastic over what "Cock-Eyed World" did after its phenomenal four weeks at the Roxy that they are less sold on the $2 run idea than ever before. "In Old Arizona," which could have been a special for two-a-day showings, is another case in point.

The big angle in a showing of three or four weeks at the Roxy from the Fox viewpoint is that the exhib knows the run can't be forced in view of the heavy overhead at this de luxer. Winfield Sheehan is reported as convinced the Roxy is the place for the best of the Fox talkers.

"Cock-Eyed World" could have remained at Roxy longer than it did, but James J. Grainger felt that if held too long the Greater New York market would be injured for it. As a result all the regular Fox houses, as well as other chains playing "Cock-Eyed World," did record business with this talker.

A contributing reason for taking the McLaglen-Lowe picture out of the Roxy, cancelling the fifth week that was scheduled, was that other product was being held up.

Withers Opposite

Hollywood, Oct. 22.

Grant Withers is leading man for Corinne Griffith in "Back Pay," Fanny Hurst story, in production during coming week.

William Seiter to direct.

HUB OF RHODE ISLAND

Where the weary traveler finds a haven of rest. Where those who enjoy cuisine de luxe are satisfied. Where the elite gather for their many social functions.

A Meyer Davis Orchestra is playing its fifth consecutive season for concerts and dancing at the Providence-Biltmore Hotel, Providence, Rhode Island.

To Film Karno Frolics

Hollywood, Oct. 22.

Material which Fred Karno used on the Engilsh stage for years is to be adapted to pictures.

Karno has been engaged by Hal Roach to write new stuff for his comics and to rearrange much of his stage comedy to conform to talker requirements.

Members of Fred Karno's English troupe of comedians, now eminent in pictures, are planning a dinner on the advent of their old chief into pictures. Members of the old gang are Charles Chaplin, Alf. Reeves, Al Austin, Stan Laurel, Jimmy Aubrey, Will Stanton and Charles Rogers.

REQUEST CALL DEPT.

Young Beetson in Charge of Check Up Spot of Casting Agency

Hollywood, Oct. 22.

Central Casting Bureau has opened a Request Department with Fritz Beetson (son of Fred Beetson of the A. M. P. P.), in charge. Fritz is a Princeton grad.

Request Dept. takes care of calls for specific individuals among extras, also continuations, leaving casting directors free for actual casting.

Elaborate set of records kept on request calls to prevent casting directors kidding along extras to effect, "Well, I asked 'em to get you."

Par Contracts

Hollywood, Oct. 22.

Frederic March and Virginia Bruce given term contracts by Paramount.

"Didya Ever" See a Foursome Soul Kiss? Here's One!

Mr. and Mrs. LUCIO and SIMPLICIO GODINO

The only male and married "Siamese" Twins with their hot Filipino Band.

Booked solid R-K-O.

An ARTHUR KLEIN-TERRY TURNER ATTRACTION.

Suite 1405, Bond Bldg., 1560 Broadway.

Sound Men Turning to "Live" Sets as Best for Recording—Okay Echoes

Hollywood, Oct. 22.

After much intensified study, studio acoustic engineers have discovered that the echo, or sound reverberation, is an aid to recording rather than a detriment. Albert De Sart, technical director of sound at Paramount, declares that the use of "live" sets, which give off a crisp echo, enables the mixer to record most scenes with one microphone instead of two or three.

When the first talkers were made they were recorded on the old silent stages. Because of the tremendous echo in these vault like structures, voices sounded as if they were coming from the bottom of a barrel. To get away from this specially designed sound stages were built killing off any echo.

In these sound deadened structures the voice does not carry far, so in scenes where the player or players move about, microphones were suspended at intervals that would keep the voice within recording range.

Differences in Stages

Sound technicians then discovered a wide discrepency in the quality of dialog obtained on different sets. Dialog recorded on one set would be crisp and clear, on another set a bit muffled. After making a systematic check it was discovered that sets bare of drapes and hard surface, which gave off a certain amount of echo, were those on which the best quality of dialog was being obtained. This immediately brought an entire change in the mode of building sets at Paramount where the sound department has a voice in the plans of constructing the proper setting as well as the art department and cameramen.

Materials

Materials now going into the making of a modern talking picture set are all proved to have certain acoustic values. Bracing a set is also an important factor and much stress is laid to this phase in seeing that the front part of a set, facing the camera, is absolutely rigid while the back is a honey-comb of braces to which the decorative material is tightly tacked.

These rigid, or live sets, make it possible to use one mike instead of two or three. No matter how far the player steps away from the mike on a live set, he is always within range. It also enables the mixer to place the mike in focus with the camera so that when the player moves away from the camera, and his size becomes smaller on the screen, so will he move away from the mike and his voice becomes weaker. Perfect perspective of both sight and sound is thus maintained.

In answer to the question of why the voice of a player has a certain quality in one scene and becomes totally different in another, DeSart explained that different sets give off different echoes. While the voice remains the same its recording tone is governed by the type of echo thrown off by the background.

Those Rumors!

Hollywood, Oct. 22.

Executive: "What do you hear about our studio?"

"I hear you're kicked out."

"That's funny. I hear I resigned."

DE MILLE AS ACADEMY HEAD AT ELECTION

Hollywood, Oct. 22.

The board of directors of the Academy of M. P. Arts and Sciences, meeting Oct. 28 for the first time with the new members just elected, will elect William C. De Mille president to succeed Douglas Fairbanks, president of the Academy, since its organization.

Fairbanks lost the re-election by announcing he would be abroad during most of the next term. He has already lost his place on the board of directors.

Louis B. Mayer has resigned from the board of directors, Irving Thalberg being chosen by the producers' committee to serve out his term.

Five new members of the board elected Saturday are Jean Hersholt (actors), Frank Lloyd (directors), William Le Baron (producers), Nugent H. Slaughter (technicians), and Waldemar Young (writers).

The new executive committees are:

Actors: Conrad Nagel, Lois Wilson, Robert Edeson, Richard Tucker and Lloyd Hughes.

Directors: Reginald Barker, Donald Crisp, King Vidor, William K. Howard and Frank Lloyd.

Producers: B. P. Schulberg, Jack Warner, Charles Christie, Carl Laemmle, jr., and Irving Thalberg.

Technicians: J. T. Reed, Frank E. Garbutt, E. H. Hansen, Arthur Edeson and Ralph Hammeras.

Writers: Waldemar Young, Alfred Cohn, Winifred Dunn, E. Percy Heath and Jack Cunningham.

The Academy's annual meeting is supposed to be the last Saturday in October, but was postponed for setting Oct. 28, when the revised board of directors meets.

L. A. TO N. Y.

Dick Henderson.
Larry Ceballos.
Bill O'Donnell.
Sidney Olcott.
June Collyer
Arthur James.
Edna Murphy.
Louella Parsons.
Con Conrad.
Lou Seiler.
Sid Silverman.
Belle Baker.
Maurice Abrahams.
Dennis King.
Jeanette Macdonald.
Hector Turnbull.
Archie Goettler
Sydney Mitchell
Rosemary Davies
Joe Young
Sam Lewis

N. Y. to L. A.

Joe McCarthy.
Mr. and Mrs. J. J. McCarthy.
Jack Smith.
John Wray.
Charles MacArthur.
D. W. Griffith.
William LeBaron.
Paul Whiteman.
Jimmy Gillespie.
Billy Gibson.
Whiteman's Band.
William Kent.
William LeBaron
Bartlett Cormack
Ruth Chatterton
Joseph M. Schenck
Artie Stebbins
Allan Pryor.

"Sally" at Central

"Sally," First National talker with Marilyn Miller, completed, has been set for a $2 run.

It will go into the Central, New York, following "Paris," which opens Nov. 7.

Warners' Big Sign

Another world's largest electric display sign erected for Warner Bros., on the new building on the west side of Broadway between 51st and 52nd streets, will be put in operation this week and function 24 hours a day. Building contains the lobby entrance to the new Warner theatre now in construction on 51st street. Sign will have 20,000 lamps, and will require 800,000 watts to operate.

A special concrete foundation on the roof of the four story building holds the sign. It is in two sections, each 110 feet long and 65 feet wide, facing north and south.

The first illumination will convey this message: "Warner Brothers, First National, Vitaphone Productions," in letters eight feet high. Under that in smaller electrified type will be the slogan: "Always the Best."

CAESAR EXISTING

Hollywood, Oct. 22.

Six month contract of Arthur Caesar with Warner Bros. has expired. Continuing on week-to-week basis until the return of D. F. Zanuck from Europe.

Likely then he will join the Radio writing staff.

$2 PICTURE CONGESTION

Tom Mix Hears Exhibs Calling Him; Going to Memphis for Bill Hays

Tom Mix, esquired by Charlie Pettijohn as Proxy for Will Hays, will be at that M. P. T. O. A. convention Oct. 29-31. Hays sold the idea to Mix. The Western ace will tell the indie exhibs at the southern point how much fun he had with Sells-Floto circus this season of 35 weeks at $10,000 weekly.

Meanwhile Mix, touring under canvas and making a different town daily, has been hearing exhibs exhorting him to return to the screen in westerns that scream. The talking cowboy has gotten a hold of Tom. He's going to look into what seems like a general demand for him and "Tony" to again do their stuff before the cameraed mike.

Memphis coupled with Birmingham as the team of the most notoriously bad six-day show towns in America, is seeing the national convention of the Pettijohn adherents among the exhibs for the first time. Some of the exhibs may be seeing it for the last time. Nothing as important as Tom Mix's presence is expected to happen.

Though General Hays in person invited Mr. Mix, there is no report the General extended as kindly a request to Abram Myers. Mr. Myers representing another group of the vanishing indie exhib, known as the Allied States.

Flirting

The Allied States has a hot flirtation on with Tiffany-Stahl and RCA Photophone, but the Hays organization is not so hot for T-S. T-S doesn't kick in to the Hays office, through not being a member. The Photophone group has a near-Hays affiliation through its brother or sister subsidiary, RKO, but that's a longer story than it is to Memphis from B'way.

Mix expects to go out once more with a circus next season. He has talked it over with John Ringling, who now owns the Sells-Floto Circus. When Ringling bought the S-F show and read the statements on what Mix had done with it as the star draw of the outdoor show field, Ringling didn't think $10,000 was as big a salary as he had when earlier hearing what Mix was getting.

Universal is reported holding for release a Hoot Gibson talking western. Accounts say it is a very good output. It's expected to surprise the trade and may be first shown at U's Colony, New York.

Upon leaving Memphis and Pettijohn, Mix will return to New York. There are some fine foreign offers for personal appearance abroad during the winter waiting for his decision.

35 SETS FOR "FLAME"

F. N. 'Way Beyond Silent Average In Operetta

Hollywood, Oct. 22.

Contrary to general belief among the trade that talkers have diminished the number of sets, First National plans to build 35 major settings for its operetta, "Song of the Flame."

This is 10 more than the ordinary silent feature contained, and equivalent to most super silents.

Larger sets to be built include a duplicate of the Czar's palace in Russia, street scenes in Petrograd, palace of the Princess, sections of the Kremlin in Moscow, public squares and a peasant village.

Boylan Off Producing

Hollywood, Oct. 22.

Malcolm Stuart Boylan, upon his own request, was relieved of the post of associate producer by Fox. He is taking a month's vacation. Should he not make other connections during that time he will return to the Fox lots as a writer.

Boylan, with George Middletown and Chandler Sprague, were members of the Fox cabinet created about a year ago. Recently all were made associate producers.

1st Runs on Broadway

(Subject to Change)
Week Oct. 25-26

Capitol.—"Marianne (M.-G.-M.).
Paramount—"Sweetie" (Par)
Roxy — "Frozen Justice" (Fox).
Strand—"Lost Ships" (F. N).

Week Nov. 1-2

Capitol — "Flight" (Columbia).
Paramount — "Love Doctor" (Par).
Roxy — "Love, Live and Laugh" (Fox).
Strand—"Everybody Happy?" (W. B.).

$2 and Extended Runs

Oct. 28—"Broadway Scandals" (Cohan).
Oct. 29—"Jazz Heaven" (Globe).
Nov. 3—"Condemned" (Selwyn).
Nov. 7—"Paris" (Central).
Nov. 8—"Trespasser" (Rialto).
Nov. 16—"Taming of the Shrew" (Rivoli).
Nov. 19 — "Love Parade" (Criterion).

FOREIGNERS AS EXTRAS WITH LANGUAGES

Hollywood, Oct. 22.

Demand for extras who speak the language of the country set suggests, has the Central Casting Bureau perplexed. It means new scouting expeditions for every call, as few of the foreign language extras are regulars and 80% of them disappear over the week-end.

Raoul Walsh's "Hot for Paris" has the bureau hot for new interpreters every couple of days. Calls in recent weeks have demanded real French mobs, real Russian mobs, real Swedish mobs, and so on through the geography. Interpreters scout the foreign colonies, check with consuls, and with the few foreigners already on the lists.

Formerly a dark type could pass for a French gendarme, Parisian waiter, Italian count or a Spanish smuggler. If this same type speaks any language like a native he now gets called for that language only.

Most of the Latin types in Hollywood speak English only and are likely to be out altogether.

One chap formerly was listed under 25 bit classifications and had wardrobe for each. Now he sings "I don't hear you calling me."

STATE OF IOWA'S CLAIM

Asking $87,800 from Fox for Operating Without Permit

Des Moines, Oct. 22.

Charging the Fox has operated in Iowa without permit required by statute, Attorney General John Fletcher on behalf of the state has filed petition in the district court here asking $87,800, plus interest from Fox.

Figure is reached by penalty payment demand of $100 per day since Nov., 1926, at which time Fox started in Iowa.

KEATON'S SOUND SATIRE

Hollywood, Oct. 22.

Buster Keaton is to kid the talkers in his next picture, "On the Set."

Ed. Sedgewick will direct. Story by Richard Shayer and Lou Lipton.

B'WAY WITHOUT ENOUGH HOUSES

Producers Don't Want Side Street Legit Theatres—Only Five of Latter Wired—Delayed Exhibition Holding Up Schedules—Several Endorsed $2 Films Go to Regular Houses

30 TO 35 IN SIGHT

Sudden deluge of talkers rating a $2 run, greater than ever existed in the silent era at this or any other time of the season, as against a dearth of Broadway theatres to house them, has created an acute situation with the picture producers forced to take it on the chin to a certain extent and in many ways.

There are between 30 and 35 talkers ready for showing which the various producers, checked in a survey to determine what the exact situation is, rate as worthy of a $2 showing. With Paramount and United Artists are four or five additional talkers that should be "run pictures" and go into either the Rialto or Rivoli, used by these two companies, but at least half of them will probably have to give up any idea of finding room. Two from U. A. are only ones definite for Rialto and Rivoli.

Because Broadway theatres cannot be had, any number of $2 pictures are being held up longer than they should, while others must back down from the $2 scale to become mere program releases for week-to-week houses. Even the scarcity of program houses has become something of a problem, with certain pictures held for this type of a New York premiere.

All of the film houses on Broadway, including the program deluxers (five); the two run houses (Rialto and Rivoli) and the regular $2 stands (10) are sewed up.

Most picture producers are unwilling to go into the side streets, even if good legit theatres were available for any length of time. They want the Broadway flash and location because of the transient situation and the opposition that already exists right on the Main Stem. Even the location of the George M. Cohan is no longer looked upon as particularly desirable, nor is that of Hammersten's (above 53rd street), if available as it once was at $6,000 per week.

Colony for program showings is not ranked as a lucky spot, either, this being the reason largely that U. A. wouldn't take the house for "Taming of the Shrew," preferring to hold it for the Rivoli, even though limited there to six weeks or two months.

Side Street Wiring

Of legit houses in the side streets, there are only five wired, this angle alone shutting out a large batch of the theatres as possibilities if wanted. The five with equipment are 44th Street, Lyric, Selwyn, Times Square and Sam H. Harris.

Sales impetus is being slowed, with national exploitation based on New York runs suffering. Pictures are being exhibited in many cases out of town before playing Broadway, the advantage of the $2 run in the east being lost to a large degree.

Besides maintaining that smash runs sell pictures, the producers feel investments in product are also being tied up more than ever before because of the unprecedented holdup due to lack of $2 theatres. Pictures are being pulled out of $2 runs while they are still holding up satisfactorily under ordinary conditions to make room for other $2 product that can't be longer left on the shelf.

Discussing the current situation, a Par official called it "acute" and lamented the fact that "Sweetie," for instance, which should have been a run picture, has been booked for a regular showing at the Paramount instead as there was nowhere else to put it.

Par and U. A. divide the Rialto and Rivoli for runs, each getting 26 weeks out of each house during the year. Par has the Criterion for $2 pictures and is unwilling to try the side thoroughfares.

Companies and pictures ready for runs that should be at the $2 scale in their opinion, are:

Paramount

"The Virginian."
"Love Parade."
"Glorifying American Girl."
"Vagabond King."

Warner Bros.

"Show of Shows."
"General Crack."
"Song of West."
"Under Texas Moon."
"Everybody Happy?"

F. N.

"Paris."
"Footlights and Fools."
"Painted Angel."
"Sally."
"No, No, Nanette."
"Son of Gods."
"Lillies of Field."

M-G-M

"Thirteenth Chair."
"Cotton and Silk."
"Mysterious Island."
"Dynamite."

Fox

"Seven Faces."
"Cameo Kirby."
"Sky Hawk."

RKO

"Jazz Heaven" (just opened)
"Vagabond Lover."
"Tanned Legs."
"Night Parade."

Columbia

"Broadway Scandals."
"Song of Love."

Tiffany-Stahl

"Woman to Woman."
"Peacock Alley."
"Lost Zeppelin."

Pictures rating for "runs" at such houses as Rivoli and Rialto and held up due to bookings are:

Paramount

"The Mighty."
"Sweetie."
"Kibitzer."

United Artists

"Trespasser."
"Taming of the Shrew."

Any others might be added that would like to get into either of these houses if Par and U. A. didn't now have too many pictures themselves to fill both.

Neither Universal nor Pathe is a sufferer of the $2 problem. U's only present $2 talker is "Shannons of Broadway," with the first actual advanced price picture expected months hence in "King of Jazz Revue."

Pathe's near possibility at $2 and this doubtful is "The Awful Truth," Ina Claire's first talker for the company.

"STATION SEX" TITLE

Hollywood, Oct. 22.

"Station Sex" is the next one for Clara Bow and Paramount.

Directed by Rowland V. Lee. Regis Toomey may be opposite.

Coast Lonesome Club Delivers To You, or Has You Delivered

Jolson Off His Knees

Al Jolson has mammied so often and his mammying has been subject to so many repeats and burlesques in vaude and other pictures, that he is going to keep off his knees in the next for Warners.

Even though it's titled "Mammy," there's only going to be one weep in it, the home office also hears.

How a song writer has been able to keep Jolson on his feet and yet write another piece for the mother warbler is something the local office says the studio forgot to include in its wire.

Los Angeles, Oct. 22.

Perhaps the most collossal scheme yet devised here for the convenience of wandering boys is that of an enterprising matron who is now conducting a Lonesome Club in one of those picturesque Beverly Hills mansions.

Mistress of the club doesn't believe in giving out protection money as long as she can outsmart the law. So far that has been her only qualification for operating a high class joint on the grandeur style. Method of securing customers is under cover in the employment of two high priced motor cars. If John Doe wants to come out for the evening and play cards, or have a few drinks with the girls, all he does is phone Madame X and the car is sent for him or his party. This avoids suspicion of having a flock of machines hanging around the mansion and also insures safe transportation home if the boys should indulge too freely.

Buy the Bottle

Drinks at the club, arranged on the same order as the pre-war parlor emporiums, are priced according to the guest's pocketbook. That is, they can have the drinks served but they must buy the whole bottle which he never sees. He is often reminded that it's empty. If he squawks, that's the sign to ease him out.

Madame X didn't build her exclusive clientele over night. It's the result of an accumulation of boy friends over a period of five years in and about Los Angeles, where she conducted similar institutions under a less pretentious scale. She is known for her ability of picking pips. When trade was lean she and a group of her best looking girls would make the rounds of the night clubs to grab the Johnny patrons. Activities along this line became so bold and obvious to night club proprietors that they put up the bar against the woman or her girls unattached.

Madame X not only conducts a home service, but also delivers femme companions minus liquor.

Par's Stock Split-Up At Dec.'s Board Meeting

Chances of a split-up of the Paramount stock, expected recently, are killed until around the first of the year with a meeting of the stockholders having been called for Dec. 10 to consider this as well as the creation of 6,000,000 shares of the capital stock instead of the 3,000,000 now authorized.

The Paramount board of directors has made this decision at a meeting recommending a split-up of the stock on a basis of two for one. This basis has long been rumored.

The board, in the event of authorization by stockholders, also recommended that the authorized capital stock be then increased from 6,000,000 to 15,000,000 shares, the additional 9,000,000 shares to be used from time to time to further expansion and for purposes to increase its assets.

As the new split stock will not be delivered until after Jan. 1, no dividend action was taken upon it by the board. Dividend action of the company for December payment is usually taken up at meeting of the November board.

Song-Mag Tie-up

Hollywood, Oct. 22.

First National has tied-up with "Talking Screen," new fan mag, whereby a seven-inch record of Alice White singing songs from "The Girl from Woolworth's" is given away with each copy of next month's issue.

Recording done locally at Paul Hodge studio and 250,000 will be distributed—many free.

McVicker's and Oriental in Tie at $38,000 Last Week for 2d in Loop

Chicago, Oct. 22.
Weather: Cool

Loop business average last week. One day showed a fall for all houses —Monday (Yom Kippur).

Chicago led, $51,000 with "Marianne" after heavy exploitation by the two Hearst papers. Much stronger than the two previous weeks, but not up to expectation.

McVicker's, still running "Cock-Eyed World," and Oriental, with "Love Doctor," Richard Dix's last Par picture, tied for second at $38,000. Nice business for McVicker's, but a tumble for the Oriental in the face of anticipation. Abe Lyman's band was expected to overcome the lack of Richard Dix box-office draw. Lyman was advertised in Oriental's big lights with a special flash. Business picked up toward the end of the week and Lyman holds over.

"Say It With Songs," at the Roosevelt, withdrawn after 3d week, replaced by "Two Black Crows." Poor $20,000 3d week for a picture with Jolson's name.

Poor vaude and no headliner told at the State-Lake, where gross dropped to $28,700, as against $32,000 the previous week, when Jack Dempsey was on the stage, despite two theatre off world series days.

Estimates for Last Week

Chicago (Publix-B. & K.—"Marianne (M-G-M), stage show (4,400; 50-85). $51,000, with big exploitation, especially Hearst tieup. Critics divided. Previous week, $48,500.

McVicker's (Publix-B. & K.)—"Cock-Eyed World" (Fox) (1,865; 50-85). Fine $38,000 5th week, but dropping. $41,500 previous week. Stays on.

Monroe (Fox)—"Big Time" (Fox) (1,120; 50-75). Nice, $5,200, with Silver Jubilee Week ballyhoo; previous week, $4,900.

Oriental (Publix-B & K)—"Love Doctor" (Par) stage show (3,500; 50-85). Above average with $38,000, but below home office hopes. Abe Lyman's band on stage. Previous week, $39,100.

Orpheum (Warner) — "Evidence" (WB) (799; 50); very strong first week at $9,200. Picture remains. Previous week, $8,500.

Roosevelt (Publix-B & K)—"Say It With Songs" (WB) (1,500; 50-85). Poor 3d week at $20,000 and withdrawn. Previous week, $25,000.

State-Lake (RKO)—"Her Private Life" (Pathe) vaude (2,700; 50-75). Slump to $28,700 after $32,000 previous week. Quality of vaude always tells here.

United Artists (Publix-UA) — "Bulldog Drummond" (UA) (1,700; 50-85). Going strong at $34,400 2d week after opening week of $36,300, which included midnight preview. Remains.

Montreal Off in Response; Neighborhoods Hurting

Montreal, Oct. 22.
Draw Pop., 600,000
Weather: fine

Main stems picked up some from previous week, though not yet up to levels of September. No holdovers to account for the slump and students of theatre form put it down to continued fine weather. Another reason is that fans are willing to wait a week or two and see the big pictures second run at the neighborhood houses which are having their best season.

Palace had "Two Black Crows"; $19,000, not up to Palace mark. At that it was best.

Capitol showed "Mrs. Cheyney," probably the best film in town but grossed $17,500. Norma Shearer, native daughter and very popular, held up the film. This is another indication of the downtown slump when a film of this kind does not run into a near record.

Loew's with "Fast Company," again well up to average, picture beating out the vaude for the better part of $16,000.

Imperial with "Lucky in Love" did as well as any, picture aided by a popular turn here, Watson Sisters; $11,000, above average.

Princess ran "Piccadilly," much above average British made, which made a hit and grossed $11,000.

Estimates For Last Week

Palace (FP) (2,700; 40-65) "Two Black Crows" (Par). Biggest gross of week at $19,000.

Capitol (FP) (2,700; 40-65). "Mrs. Cheyney." (MGM). Not as good as should have been with Norma Shearer; $17,500. Fair.

Loew's (FP) (3,200; 35-60) "Fast Company" (Par). Picture practically whole show; $16,000, above average.

Imperial (FP) (1,900; 35-60) "Lucky in Love" (Pathe). Split gross with vaude; $11,000, very good.

Princess (CT) (2,300; 30-55) "Piccadilly" (British-Made. Good British picture and held up; $10,000, good, for this house.

His Majesty's (legit.). Did fair biz on French plays, held three weeks. Orpheum (stock) also had good week.

'HLYWD REVUE,' $18,000, BEAT 'FOOL' IN TORONTO

Toronto, Oct. 22.
(Drawing Population, 700,000)
Weather: Great

"Hollywood Revue" at the Tivoli a riot. For the first time in Toronto theatres, manager Daley had to close the box office early Monday night. Lineups started at noon; $18,000 sets record for Tivoli, eclipsing "Singing Fool." Looks good for three weeks.

Biz good in all houses last week, including two legit, but talkers taking the cream.

"Salute" at Loew's well liked and did slightly better than average biz. Pantages had good week with "Sophomore."

The Stratford-on-Avon Festival Company at the Princess have been putting on great performances of Shakespeare to fair crowds. Matinees poor. Deserved more than $15,000 last week. "Chauve Souris" at Royal Alexandra, very good week.

Estimates for Last Week

Tivoli (1,600; 35-65) "Hollywood Revue" (M-G-M). Capacity, new record; $18,000.

Uptown (3,000; 35-80) "Why Bring That Up" (Par). Average week. Lot of Moran-Mack radio fans disappointed. Jack Arthur's stage entertainment excellent; $15,000.

Loew's (2,200; 30-60) "Salute" (Fox). Football pictures always good here. Average, $13,000. Vaude.

Pantages (3,500; 30-60) "The Sophomore" (Pathe). Fair vaude; $16,000.

Hip (2,663; 30-60) "Christina" (Fox). Janet Gaynor big favorite here. R-K-O vaude; $14,000, good.

Royal Alexandra (1,500; $1-$3). Balieff's "Chauve Souris." Revue up to average; $16,000.

Empire (1,400; 25-$1) (stock) "Skinner's Dress Suit." Slightly better than usual; $5,000.

"Awful Truth" Got $9,000; Big at Rialto, Wash.

Washington, Oct. 22.
(White Pop., 450,000)
Weather Right

Home town girl, Ina Claire, brought joy to the Rialto in "The Awful Truth." This without stressing the John Gilbert tie-up. Best week house has had since "Broadway."

"Gold Diggers" finished a remarkable four weeks at the Met; "Hollywood Revue" stuck for two weeks at the Columbia; mob thought it was set for four; "Woman Trap" didn't increase takings at the Palace, though "Illusion" did for the Earle.

"Married in Hollywood," silver jubilee attraction at the Fox, missed the 10,000 dentists gathered in the town week previous and showed it at the box office. No complaining, though.

Estimates for Last Week

Columbia (Loew), "Hollywood Revue" (M-G) (1,232; 35-50). Thought would stick much longer; $11,500 2d week.

Earle (S-C Warner), "Illusion" (Par) (2,244; 35-50). Jumped things $3,000; $17,000, excellent.

Fox (Fox), "Married in Hollywood" (Fox) stage show (3,434). Long jubilee show cut into the usual hefty turnover. Personal appearances of Charles Farrell brought big Sunday and Monday; $24,100.

Met (S-C Warner), "Gold Diggers" (W. B.) (1,585; 35-50). Four weeks; could have gone another; excellent at $9,000.

Palace (Loew), "Woman Trap" (Par) stage show (2,363; 35-50). No excitement with habit house again off three grand, at $17,000.

Rialto (U). "Awful Truth" (Pathe) (1,978; 35-50). Second of 12 Pathes; local interest in Ina Claire naturally helped; best week in some time; $9,000.

"BOOTS" FOR COAST

Hollywood, Oct. 22.

Talker version of "Kid Boots," originally intended for production at Par's Eastern studio, will be made here. Lloyd Shelton, who was to produce it there, will supervise here. No director or cast yet chosen.

Par made this a silent with Eddie Cantor and Clara Bow, but neither will repeat.

WINCKLER ON ROAD

Carlston Winckler appointed by Publix as a road supervisor of units. Winckler was previously production stage manager.

JOE BROWNING
Presenting
"A Timely Sermon"
Assisted by Joe Browning, Jr.
Loew's Century, Baltimore, this week (Oct. 21) in Charles Niggemeyer's "Marathon Frolic."
Direction Abe Lastfogel, Harry Lenetska, William Morris Agency.
R-K-O Direction, Morris & Feil.

'MAN-MOMENT,' $7,000, NEW HIGH IN MINN.

Minneapolis, Oct. 22.
(Drawing Population, 500,000)
Weather: Favorable

Publix "blue ribbon" week with a number of "blue ribbon" attractions on tap and the rialto jerked out of the depression holding it in a vise-like grip for nearly a month. At that, however, business was somewhat spotty last week, although on a considerably higher level than for some time.

Minnesota is believed to have suffered from its William Haines picture, "Speedway," silent. Talking pictures apparently are very much in the saddle and those without dialog sequences seem to be getting more and more passe.

First honors went to "Why Bring That Up?" big at the Century. Closely pressing was "Man and the Moment," which broke Lyric box office records. Admission boosted at this house from 35c to 40c at nights and 25c to 30c matinees.

"Madame X" did nicely at the State, but not as big as expected. Your correspondent attributes this failure to reach top levels to the fact that due either to the actors' recording or projection it was extremely difficult to catch portions of the dialog.

Estimates for Last Week

Minnesota (Publix) (4,200; 75) "Speedway" (M-G-M) and "Roof Garden Revels," Publix unit on stage. All around good program. Corking stage show, "Zizz" Black, new m. c., and stage band. Haines not heavy card here any more. Non-talker hurt picture; $25,000. Just fair.

Century (Publix) (2,000; 75), "Why Bring That Up?" (Par). Over with a bang. House minus orchestra or stage show getting along nicely; $18,000. Splendid. Held over.

State (Publix) (2,300; 60), "Madame X" (Par). Picture won praise, but did not pull as heavily as anticipated. Biz highly profitable at $15,000.

Hennepin-Orpheum (RKO)(2,890; 35-75), "Mrs. Cheyney" (M-G-M). Vaude. Picture pleasing and above average, but vaudeville nothing to arouse cheers; $11,000. Less than fair.

Lyric (Publix) (1,300; 40), "The Man and Moment" (F. N.). Fannettes found combination of Elinor Glyn, Billie Dove, Rod LaRoque and flaming love scenes irresistible. Broke house record. At advanced price got $7,000. Remarkable.

Pantages (Pantages) (1,600; 25-50), "Come Across." Vaude. Nothing that meant a thing; $6,000. Big, all things considered.

Shubert (A. G. Bainbridge) (1,400; 35-$1), "Mary Dugan" (dramatic stock). Good performance, but stage play badly hurt on account of preceded here by talker version of drama; $5,500. Good, considering handicap.

Grand (Publix) (1,100; 30), "Greene Murder Case" (Par). 2d loop run; $3,000. Fine.

Aster (Publix) (900; 25), "Dr. Fu Manchu" (Par). 2d loop run; $1,500. Good.

Palace (Mutual burlesque) (1,600; 40-75), "Merry Whirl"; $5,500. Satisfactory.

Busted N. O. Record

New Orleans, Oct. 22.

"Cock Eyed World" broke all records at Loew's State last week with $24,000, bettering the previous record by $2,000.

Vaudeville was dropped for the week.

Jolson's 'Songs' Fails to Hold Up On Home Lot of All Film Talkers

"MARIANNE" HEAVILY PLUGGED, $51,500—FOX

San Francisco, Oct. 22.

"Marianne," with Marion Davies, having the heavy support of Hearst papers, had the edge on downtown picture houses, piling up a bigger gross than the Fox has been getting for some weeks. Matinee trade especially good and nights satisfactory as well as consistent.

Staying and pulling quality of "The Trespasser," which Publix held over for at Granada for second week against precedent, amply demonstrated judgment. Last three days of the run took decided spurt and boosted gross to almost peak of first week, which was heavy.

Embassy had a puller with "Gold Diggers," due largely to big names and ballyhoo.

Warfield with 4th week of "Dynamite" satisfactory, the feature living up to consistency of draw during previous weeks.

Second week of "Why Bring That Up?" at California little disappointing, dropping to about half of first seven days.

St. Francis hit a steady pace with "The Love Doctor," while Davies with "The Drake Case" did fair business.

Estimates for Last Week

Fox (Fox-West Coast) (5,000; 50-65-75-$1), "Marianne" (M-G-M). Tremendous publicity campaign of Hearst papers behind this Marion Davies talker with resultant business. Bigger than ordinary; $51,500.

Warfield (Fox-West Coast) (2,672; 50-65-90), "Dynamite," 4th week, continued to show capacity for steady draw. Slightly under preceding week; $15,000.

Granada (Publix) (2,698; 35-50-65-$1). "The Trespasser" held over against precedent of this house proved good judgment. Highly satisfactory; $22,000.

California (Publix) (2,200; 35-50-65-90), "Why Bring That Up?" 2d week fell off; $10,000.

St. Francis (Publix) (1,375; 35-50-65-90), "The Love Doctor." This comedy feature got off to good start from daily reviewers, but little better than average here; $8,000.

Embassy (Wagnon) (1,365; 50-65-90), "Gold Diggers." Pretentious feature, widely ballyhooed, drew heavy opening and maintained unusually good attendance; $15,000.

Davies (Wagnon) (1,350; 35-50-65-90). "Drake Case" fair mystery feature, with satisfactory $8,000.

Balto Split Between Good and Fair Films

Baltimore, Oct. 22.
(Draw Pop., 850,000)
Weather—Fair

Stanley again led the procession last week with "Why Bring That Up." 'Fast Company," at the Century, pleased, but the baseball background cramped its matinee draw. "Hollywood Revue" gave the upstaire Vanencia the best draw since "B'dy Melody." New was off somewhat with "Frozen Justice," and Keith's was also off from previous week's high with "Her Private Affair."

Estimates For Last Week

Stanley — (Loew, Stanley-Crandall) 'Why Bring That Up" (3,600; 25-60). Another big week house. At least $10,000 under "Hollywood" but still big; $22,000.

Century—(Loew)" Fast Company" (3,200; 25-60). Well liked. Last of big cast names held it down to fair gross. Stage show, "Jazz Store"; $20,000.

Valencia—(Loew, United Artists) "Hollywood Revue" (1,500; 25-50). Moved from Stanley for continued run. $7,500.

New — (Mechanic) "Frozen Justice" (1,500; 25-50). Leonore Ulric no knock-out with local fans. Pretty good gross, but not up to take of "Four Devils" previous week. $8,000.

Keith's — (Schanbergers) "Her Private Affair" (3,200; 25-50). Picture played Auditorium during deluxe policy. Ann Harding's second picture in this house. Not up to previous week. $12,000.

Parkway—(Loew, U.A.) "Madame X" (1,000; 15-35). Consistently over $4,500.

Burned House Reopening

Raleigh, N. C., Oct. 22.

Publix Imperial, badly damaged by fire last week, will reopen the end of this week.

An organ, two grand pianos, sound equipment and the screen were so badly damaged they are being replaced. Damage sustained approximated $50,000.

Los Angeles, Oct. 22.
(Draw Pop 1,500,000)
Weather: Hot

Trade talk locally focused upon the quick fold of the Al Jolson picture, "Say It With Songs." Warners yanked the picture out of their big Hollywood house on 48 hours' notice when the gross for nine days was but $23,900. Total of 16 days playing was all the Jolson opera achieved.

For consolation Warners has "Gold Diggers" at its downtown location in its 4th week and surprising with takings that indicate continuance an additional three weeks.

Fox's new downtown house, Palace, launched with the all-colored picture, "Hallelujah," gathered a prepossessing $14,000 inaugural gross.

Will Rogers for the fourth week astonished the town by drawing extraordinary money for the Carthay Circle. "They Had to See Paris" got $18,500, better business than the house ordinarily does on a first week.

In the realm of surprises the RKO, not so prosperous of late, found a profit when "The Girl From Woolworth's" turned out to be big money, $18,000.

Estimates for Last Week

Boulevard (Fox) "Drake Case" (U) (2,164; 25-50). Ample profit at this neighborhood house in $6,900.

Carthay Circle (Fox) "They Had to See Paris" (Fox) Will Rogers (1,500; 50-$1.50) (4th week). On present form continuance well through November probable. Only $800 off previous week for zippy $18,500.

Chinese (Fox) "Cock-Eyed World" (Fox) (2,028; 50-$1.50) (4th week). Accumulated $100,000 in opening month as $1.50 try. Matinees somewhat off but evenings close to capacity. $24,600.

Criterion (Fox) "Great Gabbo" (World Wide) (1,600; 25-75) (3d week). Didn't stick four weeks. Slipped out with just passage $8,300.

Egyptian (UA-Fox) "Illusion" (Par) (1,800; 25-75). Hollywood's only surviving stage show. Maintaining fairly even keel and profit. At $11,000, normal.

Palace (Fox) "Hallelujah" (M-G) (1,150; 50-$1.65) (1st week). Great notices, if that means anything in this home of puff and rave. Fair premiere at $5 and first week's showing, also launching house, okay. $14,000.

State (Loew-Fox) "His Glorious Night" (M-G) (2,042; 25-$1). Response to this John Gilbert latest fell well short of enthusiasm; probably glad for $26,700.

Mayan, "Marianne" (M-G) (1,500; 75-$1.50) (7th, final week). House lost nothing as Hearst staked them to everything after first four weeks. Programer went over with $4,400.

Paramount (Publix) "Saturday Night Kid" (Par) (3,595; 25-75). Disappointment. Built some as week progressed, but lacked momentum expected from Bow picture. Final count, $27,000.

R K O (RKO) "Girl From Woolworth's" (FN) (2,950; 30-65). Picture no great shakes but Alice White local favorite and $18,000 distinctly big at this corner.

United Artists (Pub-UA) "Dance of Life" (Par) (2,100; 25-$1) (3d week). Limped out with $10,000, never having realized upon expectations of auspices. "Evangeline" succeeded.

Warners Downtown (WB) "Gold Diggers" (WB) (1,800; 50-75) (4th week). Longevity considered, $24,000 excellent. Pep enough for several more weeks.

Warners Hollywood (WB) "Say It With Songs" (WB) (dialog) (2,756; 25-75) (2d week). Blew up and out on second day of third week unable to survive in competition. Previous Jolson features big here. Large capacity house only $23,700 on final nine taps. "The Sap" rushed in.

"Blackbirds" at $3 Tops Guinan's $4.40 in P'tsb'g

Pitttsburgh, Oct. 22.

Lew Leslie's "Blackbirds," getting $3 top at Nixon last week, outgrossed Tex Guinan's "Broadway Nights," playing Alvin at $4.40.

"Nights" opened badly and Guinan's name meant little, with Shuberts taking it on the chin. Lucky if it got $20,000.

Colored show a sell-out, with around $25,500 rolling in. Monday night big and Tuesday, usually complete let-down in Pittsburgh, exceeded opening. Wylie avenue trade filled ba'cony and gallery at every performance, with whites also going for it in big way.

Sharp stock at Pitt had Tom Barry's "Danger" and made money despite competition.

Will Rogers Talking, $128,500 At Roxy; 'Feathers,' Silent, at Par, $80,000—Both Very Big

More melodious arithmetic from the Roxy last week, $128,500, massed by Will Rogers in "They Had To See Paris." This comes as another striking illustration of the box office potency of dialog, for in his silent pictures Rogers was never better than a fair draw and a so-so grosser.

Attentive pupils will perhaps notice that spiffy $80,000 at the Paramount obtained with the silent "Four Feathers." This picture during its long $2 stay at the Criterion, New York, successfully refuted all generalizations anent dialog and is already established as the season's most conspicuous exception to the best rules of the sound era.

All of the weekly change houses did better than nicely last week. Capitol's $71,100 with "Unholy Night" and the Strand's $38,000 with "Fast Life" combined with the Roxy and Paramount figures to paint a good likeness of outstanding prosperity.

"Disraeli" maintains its No. 1 demand position among the $2 attractions in the ticket agencies. "Sunny Side Up" is only shy a little on matinees of complete capacity, and "Rio Rita" in the somewhat larger Carroll is neck and neck in point of pace and demand.

Cavalry charge of new pictures will change the Broadway film map within the next few weeks. Pictures slated to come in are "Broadway Scandals," "Jazz Heaven," "Condemned," "Paris," "Tresspasser," "Taming of the Shrew," "Love Parade," "Show of Shows" and "Dynamite."

Estimates For Last Week

Astor—"Hollywood Revue" (M-G-M) (1,120; $1-$2) (10th week). Edge off but no particular disintegration so far. $18,000.

Carroll—"Rio Rita" (Radio) (998; $1-$2) (3rd week). Excellent at $19,988 following $20,866. Illustrates steadiness. Not far off capacity and a strong seller on Saturday and Sunday supper shows. This location evidently a good one for pictures, important with scarcity of desirable $2 sites. Seventh avenue "made" since Roxy. Columbia (burlesque) nearby, goes films, RKO grind, in couple of months.

Capitol—"Unholy Night" (M-G-M) (4,620; 35-50-75-$1.50). Good gross for programmer, $71,100. Capitol has new stage producer, Harry Gourgain from Chicago.

Central—"Young Nowheres" (FN) (922; $1-$2) (3rd week). Will have a total of six weeks when exiting for "Paris" Nov. 7. Nice showing for Barthelmess picture, not deemed as strong for $2 as "Weary River" and "Drag." $9,000.

Cohan—"Flight" (Columbia) (1,400; $1-$2) (6th week. Out after this week with "Broadway Scandals" (Columbia), following Oct. 28. "Flight" made nice showing at $2 and is expected to clean up at pop scale. Goes into Capitol Nov. 1. Last week at Cohan, $11,600, profitable. Taken out to give other Col benefit of B'way showing.

Colony—"Hold Your Man" (U) (1,900; 35-50-75). Laura LaPlante's first starring picture on Broadway in some time. Sandwich between "Big News" and "Sailor's Holiday," both Pathe. $13,000.

Criterion—"Applause" (Par) (902; $1-$2) (2nd week). Will stick regulation six weeks only. Not bad at $13,100. Lubitsch-Chevalier picture, "Love Parade," succeeds Nov. 19.

Embassy—"Hallelujah" (M-G-M) (568; $1-$2) (8th, final week). Went out Sunday after two months in small house. House reopening shortly as a chapel solely devoted to newsreels and shorts on grind and pop scale. "Hallelujah" finished around $5,000.

Gaiety—"Sunny Side Up" (Fox) (808; $1-$2) (3rd week). Best business this house has done in last couple of seasons. Musical with DeSylva Brown and Henderson's local rep a demand attraction and probable sticker at $2. At Gaiety $16,400, adjacent to capacity.

Globe — "Great Gabbo" (World Wide) (1,065; $1-$2) (6th, final week). Finishing what could hardly have been profitable $2 engagement in view of stiff overhead and slim grosses, particularly first weeks at Selwyn. Improved markedly with better location of Globe. About $8,500.

Paramount—"Four Feathers" (silent) (Par) (3,666; 35-65-75-$1). When this house touches $80,000 it's tremendous. "Feathers'" showing follows crack performance over summer at $2 Criterion.

Rialto—"Why Bring That Up?" (Par) (1,900;35-50-65-85); $38,200 following opening $55,500. "Tresspasser" (U.A.) Nov. 8.

Rivoli—"Welcome Danger" (Par) (2,200; 35-50-85). Opened on grind Saturday. First Harold Lloyd talker. "3 Live Ghosts" finished with $20,000. Lloyd started big Saturday and Sunday, but $200 behind "Iron Mask" record. "Mask" ran 63 mins. and "Danger" goes 112.

Roxy—"They Had To See Paris" (Fox) (6,025; 50-75-$1.50). Zowied with $128,500, holdover at that total imperative. Stage presentation, "Scherezade," last week, one of most pretentious ever attempted at this arcade.

Strand—"Fast Life" (FN) (2,900; 35-50-75). Very nice at $38,000.

Warners—"Disraeli" (WB) (1,360; $1-$2) (3rd week). Carries strong endorsements from each departing audience. Word-of-mouth plug important in demand. $25,000.

Winter Garden — "Gold Diggers" (WB) (1,494; $1-$2) (8th week). Around $22,000, still good. "Show of Shows" next but "Diggers" still indef.

"FLIGHT" AT $12,000 IS OVER NORMAL IN PROV.

Providence, Oct. 22.
(Draw. Pop., 315,000)
Weather: Fair and Cold

Just one of those weeks.

Loew's State came through with "The Trespassers," $26,000, while other film houses just about mustered average biz.

Estimates for Last Week

Loew's State (3,500; 15-50)—"The Trespassers" (UA). Gloria Swanson went very big. Some nice tie-ups helped. $26,000. Very good.

Majestic (Fay) (2,200; 15-50)—"Flight" (Col.). Another "Submarine" for this town. $12,000, slightly over average.

Strand (Ind.) (2,200; 15-50)—"Jealousy" (Par), and fine support bill. $10,000. About average.

Victory (R-K-O) (1,600; 15-50)—"Married in Hollywood" (Fox). Show liked but lacked punch. Average at $8,500.

Albee (RKO) (2,500; 15-50)—"Delightful Rogue" (RKO). Stage show. No analyzing this one; picture not so bad and vaude not too tough, but house played to lot of empties all week, despite inauguration of vaude took place at house two weeks ago. $11,000.

2D RUNS IN K. C. HURT BIG DOWNTOWN HOUSES

Kansas City, Oct. 22.

It must have been the perfect, balmy, autumn weather that had the Indian sign on the theatres last week. No other alibi for the customers who did not come. Mainstreet and Newman opened big Saturday and Sunday and then things happened to them as well as to the others.

"Three Live Ghosts," at Midland, got the review breaks but did not get the returns. Fair label given "Why Bring That Up" at the Newman.

Looks like the Royal is becoming accustomed to taking the second week's run of pictures from the Newman. Last week it had the second week of "Gold Diggers" and this week is showing the second week's run of "Bring That Up."

All of the big residentials, which have just gone under the Fox banner, are showing hot second runs and cutting deeply into the downtown grosses.

Estimates for Last Week

Mainstreet—"Twin Beds" (FN) (3,200; 25-35-50-60). Stage show, Marcus Revue, and dailies panned it. $16,000.

Loew's Midland—"Live Ghosts" (UA) (4,000; 25-35-50). In spite of best reviews lack of response. Big 4,000-seater looked nearly empty at times. Title misleading. Many thought it mystery drama; $12,000.

Newman—"Why Bring That Up" (Par) (1,890; 25-35-50-60). Comedy expected to click on all eight, but after big Saturday and Sunday lines broke and no trouble getting seats. $21,000.

Royal—"Gold Diggers" (WB) (25-35-50-60) (2d week). Sent to Royal after big week at Newman; $7,000.

Pantages—"College Coquette" (2,200; 25-35-50). Vaude. Business fair; $9,200.

U'S L. A. 1ST-RUN

Los Angeles, Oct. 22.

Universal, without a local first run house, has contracted with the Million Dollar to fill the deficiency. U's former first run site was the Pantages.

First picture under the new arrangement will be "Broadway," opening Oct. 31.

JEAN BOYDELL

Capitol, New York, this week, Oct. 18.

Houses to follow: Loew's Paradise, Kings, Valencia, Journal Sq.

Thanks to HARRY GOURFAIN.

Personal direction and management WM. MORRIS OFFICE.

TACOMA'S HIGH, $7,000

But "Gold Diggers" at $4,700, Considered Best Last Week

Tacoma, Oct. 22.
(Draw Pop, 125,000)
Weather: Clear and warm

Only slight showers served to interfere with Tacoma business last week. Right after pay day, and honky dory.

RKO is still using word "Pantages" on some of the billing, but has decided to drop it soon as technicalities are cleared off.

Blue Mouse had the picture winner in "Gold Diggers." Rialto used "Hollywood Revue" with good effect.

Estimates for Last Week

RKO (1,500; 25-35-60)—"Side Street" (RKO). Nice picture, but stage show the feature; $7,000.

Blue Mouse (Hamrick) (650; 25-75)—"Gold Diggers" (WB). Fine. Good biz; $4,700.

Rialto (Fox) (1,250; 25-50)—"Hollywood Revue" (Fox). Good biz; $5,900.

Colonial (Fox) (850; 25-35-50)—"Charming Sinners" (Par). Plugged heavily for Silver Jubilee; $2,400.

3 H. O. TALKERS IN SEATTLE DULLS TOWN?

Seattle, Oct. 22.
(Draw Pop, 525,000)
Weather: Hot, slight rains

Fox plugged heavily for the Silver Jubilee week, but this didn't plug the b. o. so hot. Good propaganda, however, and institutional stuff.

Biz badly slumped except in a spot or two. Just quiet; can't be accounted for.

Fifth Avenue good picture in "Girl From Havana." Fox eased with second week of "Hollywood Revue." Coliseum good 5th week for "Cock Eyed."

Blue Mouse revamped at cost of $50,000 by John Hamrick and opens this week with "Broadway" (U).

Estimates for Last Week

Seattle (Pub) (3,106; 25-60)—"Why Bring That Up?" (Par). Pleased. Heavily billed; $15,100. Good.

5th Ave. (Fox) (2,500; 25-60)—"Girl from Havana" (Fox). Somewhat off; $11,700.

Fox (2,500; 25-60) — "Hollywood Revue" (Fox). 2d week eased a little. This house and Fifth put Fox Silver Jubilee over big in publicity and around theatre. Fair; $9,400.

Blue Mouse (Hamrick). Dark for few days for elegance.

Music Box (Hamrick) (1,000; 25-75)—"Gold Diggers" (WB). Biz held, 3d week; $10,400.

Coliseum (Fox) (1,800; 25-50)—"Cock Eyed World" (Fox). Surely had pull. 5th week; $5,000; good.

Orpheum (2,700; 25-60)—"The Awful Truth" (RKO). Ina Claire billed heavily as Mrs. John Gilbert. Good vaude. Fair biz; $13,800.

President (Duffy) (1,800; 25-$1.25)—"Royal Family" (stock). Biz better; $3,600.

$39,200 for Met, Boston, Topped Town Last Week

Boston, Oct. 22.
(Draw Pop, 850,000)
Weather: Fair

Big Metropolitan with "Fast Life" (FN) led the town last week with $39,200. At the Keith house "Four Devils" did $31,500, quite a distance below what "Street Girl" and "The Cock Eyed World" did in the house.

Estimates for Last Week

Met (Publix) (4,380; 50-75)—"Fast Life" (FN), $39,200.

Keith Memorial (4,000; 35-50-60)—"Four Devils" (Fox). $31,500.

Keith Albee (3,000; 50-60)—"Big Time" (Fox). $23,600.

Loew's State (4,000; 30-40-50)—"Hollywood Revue" (M-G-M), $25,300.

"Flight" Broke 3 Ptsbg Records, H. O.; "Trespasser," Penn, $37,500—Big

GOOD WEATHER AND GROSSES IN DENVER

Denver, Oct. 22.
(Draw Pop, 400,000)
Weather: Fair

Weather last week ideal and good grosses the rule.

Estimates for Last Week

Aladdin (Inde.) (1,500; 35-50-75)—"Gold Diggers" (WB). Harry Hoffman has habit lately of picking pictures good for extra weeks. $12,500 record for some time.

America (Inde.) (1,500; 20-35-50)—"Lucky Star" (Fox). Popular and good weak. $4,500.

Denver (Publix) (2,300; 25-40-65)—"His Glorious Night" M-G-M). John Gilbert is popular—so gross o. k.; $19,300.

Rialto (Publix) (1,040; 25-40-60)—"Why Bring That Up?" (Par.) Ran big spreads in dailies, which helped to satisfactory figure. Held over.

Tabor (Inde.) (2,200; 25-40-60)—"Side Street" (RKO). Fanchon and Marco stage unit exceptionally well received, but week below the average at $7,600.

"MR. ANTONIO," $8,000, AND GOOD WK. IN PTLD.

Portland, Ore., Oct. 22.

Fox-Broadway exploited Fox Silver Jubilee with midnight matinee Monday. Run of "Cockeyed World" at the United Artists unwillingly stopped, due arbitrary booking of "Hollywood Revue." "Cockeyed" over to Alder to finish run.

Estimates for Last Week

Broadway-Fox (2,000; 25-60) — "Speedway" (MGM) okay program film. F & M's "Jazz Cinderella" stage show. Big Fox Jubilee midnight matinees extra biz getter; $14,000.

United Artists (Parker-Fox) (1,200; 25-60)—"Hollywood Revue" big opening week; looks like run. Opening 10:30 a. m. and seven shows daily; $14,000.

Alder (Parker-Fox) (1,200; 25-50)—Continued "Cockeyed World," 4th week; $7,500.

Portland (Publix) (3,500; 25-60)—"Jealousy" (Par). Failed to do big. $8,000.

Rialto (Publix) (2,000; 25-60)—3d week "Why Bring That Up?" Didn't materialize. "Great Divide" instead; $11,000.

Music Box (Hamrick) (2,000; 25-50)—"In Headlines" (WB). Shorts; $7,500.

Blue Mouse (Hamrick) 1,200; 25-50)—"Gold Diggers" over from Music Box for 3d week and did okay; $4,500.

Orpheum (RKO) (2,000; 25-60)—"Isle of Lost Ships" (RKO). "Golf Fiends" stage; $9,500.

Oriental (Tebbetts) (2,700; 25-35)—"Mister Antonio," west coast premiere of Leo Carrillo talker. Did well; $8,000.

Dufwin (Duffy) (1,400; 25-$1.25)—Duffy stock in "Royal Family." Gayne Whitman and Myra Marsh, leads. Okay; $4,500.

Auditorium (Civic) (3,000; 50-$2.50)—Road stage show of Drinkwater's "Bird in Hand," three days with all-English company. Big; $9,000.

Swanson Film Sends State, Syracuse, Into Top Line

Syracuse, N. Y., Oct. 22.
(Draw Pop, 220,000)
Weather: Cool

"The Trespasser" (U. A.) clicked for $22,000 at Loew's State last week, sending that house to the top of the gross column here and bringing it back to something like good business. Picture drew a heavy femme trade.

"Big News" (Pathe) gave Keith's $15,500, above average.

"The Cock Eyed World" (Fox) (2d week) held up to over $8,000.

"Argyle Case" (War.) failed to set the Strand afire at around $8,000.

Pittsburgh, Oct. 22.
(Draw. Pop., 1,000,000)
Weather: Fair

"Flight" and "The Trespasser," the burg's sensations last week. Columbia's aviation special went into two Harris houses, Harris, downtown, and Sheridan Square, East Liberty, smashing the records at both sites. Harris more than doubled average gross, claiming around $11,000, with Sheridan almost as good. Holdover at Harris, first time in history of house that film has run more than the usual six days. Sunday midnight shows at both places at capacity.

Penn skyrocketed with Gloria Swanson's first talker, about $37,500, or a gain of $5,000 over preceding week. Opened to S. R. O. and maintained pace throughout week. Recognized as one of best b. o. pictures here in long time and women especially flocked, with mats biggest in month.

In face of stern opposition, Stanley took another beating with "Evidence," hardly bettering $23,000.

Grand, with first week of "Four Feathers," eased along nicely to $17,000, satisfactory. Goes out Thursday for "Why Bring That Up?" Aldine dropped in third week of "Cock-Eyed World" to $16,000. Leaves next week after month's run to make way for "Hollywood Revue." "Her Private Affair" (Pathe) did well at Enright. Around $18,000. Ann Harding and Harry Bannister, featured players, fans around here, both having appeared in Pittsburgh stock for three summers.

Estimates for Last Week

Penn (Loew's-UA) (3,300; 25, 35, 60, 75). "The Trespasser" (UA) rated best b. o. here in months. Biz shot up sensationally to around $37,500, with crowds jamming lobby at all hours. Plugged wisely to appeal to women. Swanson wardrobe coming in for lots of space. Women flocked with mats biggest in long time. Notices favorable and word of mouth helped picture catch on like wildfire. Teddy Joyce's stage show "Romance Isle," but it was all Gloria Swanson. One-day personal appearance by Charles Farrell. Fox film star, Tuesday helped.

Harris (1,600; 10, 20, 30, 40). This house busted wide open with "Flight" (Col) doubling average gross and claiming around $11,000. Holdover, first time for house. Exploited heavily with rave notices and virtual capacity all week. Vaude on stage.

Grand (Warners) (2,000; 50, 75). "Four Feathers" ordinary but satisfactory at $17,000 for first week. Marked beginning of Thursday opening and Par's silent special started off big, easing off, however, after first couple of days. Gets only allotted fortnight, going out Thursday.

Stanley (Warners) (3,700; 25, 35, 60). "Evidence" (WB) with Pauline Frederick, despite good notices, failed to catch on and house continued in rut at $23,000. May pull out of slump next month with Dick Powell's debut as m. c. and line-up of Warner-First National pictures.

Aldine (Loew's) (1,900; 35, 50). "Cock-Eyed World" (Fox) dropped but still good in 3d week at $16,000. No kicks necessary from any quarter. Leaves next week after month's run for "Hollywood Revue," on which announcements started five weeks ago.

Enright (Warners) (3,700; 25, 35, 40, 60). "Her Private Affair" (Pathe) helped through cast names, Ann Harding and Harry Bannister, both stock company favorites here for two summers. Around $18,000, slight gain over preceding week. Dick Powell's stage show "House Party."

CHEVALIER'S HOPS

Hollywood, Oct. 22.

Maurice Chevalier, arriving in New York this week from France, will immediately come here for scenes in Par's revue, "Paramount On Parade."

He will be here but a few days and then will return to New York for "The Big Pond," to be made on Long Island.

"Variety's" Hollywood Office

TAFT BLDG., Hollywood Blvd. and Vine St.

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"Variety's" Hollywood office is available to the show business as a free mail address and for whatever other service, gratis, it may be useful.

OCTOBER 19, 1929 ★

JUDGE

hands down very important decision in case of

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VS

ALL OTHER M. P. PRODUCERS

"THREE OF THE BEST ALL-TALKING MOVIES and one of the Most Ambitious have been made by UNITED ARTISTS —'COQUETTE', 'ALIBI', 'BULLDOG DRUMMOND'.

"And now they have done another splendid piece of work with 'THREE LIVE GHOSTS.' I advise you to see it.

"I CONGRATULATE UNITED ARTISTS FOR TURNING OUT SUCH CONSISTENT AND SUPERIOR WORK."

Pare Lorenz

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but really, you just ain't glimpsed nothing yet. You can add another to that list right now—

Whose tremendous reception in Rochester, Buffalo, San Francisco, Omaha, Seattle, Philadelphia, Dallas, St. Louis has proved it be one of the BIG BOX-OFFICE PICTURES of the YEAR.

5 OUT OF 5 FOR UNITED ARTISTS
and gaze upon what follows

UNITED ARTISTS
Greatest of All All-Talking Picture Makers

By Sidney Howard

Suggested by Blair Niles' Novel, "Condemned to Devil's Island"

Directed by Wesley Ruggles

Legit Back, $2 Films Must Divvy In Philly; Moran and Mack Flop

Philadelphia, Oct. 22.

Settlement of the musicians-managers embroglio, which means the reopening of the legitimate theatres during the next ten days, is being watched with keen interest as to its effect on downtown picture house trade. The films have been hitting on high all fall, despite the oft-repeated assertion that Philly is way over-seated. Last spring, on the other hand, attendance in the larger film houses was a matter of much worry.

Right now there are a flock of big specials coming in and several of them are expected to offer keen competition for the first legits. "Sunny Side Up" and "The Taming of the Shrew" bow in Monday, and "Disraeli" a week later, with "Rio Rita" reported as following "Street Girl" at the Erlanger in about a fortnight. The film people are not worrying overmuch about the regular presentation houses (Mastbaum, Fox and Earle), but some of them are wondering how the big rival long run theatres (Locust, Aldine, Boyd and Erlanger and Stanton) are going to fare with the legits open again. There is bound to be a saturation point for entertainment seekers.

Trade last week was generally good, with the Jewish holiday and the world series celebrators to give it a little head start Monday, and the football crowds at the end to top off the week. In some cases the grosses dropped but that was largely due to the length of run.

"Gold Diggers of Broadway," for example, was winding up a five weeks' stay at the Boyd and the $22,000 gross was considered remarkably good under the circumstances. In fact, there is not a doubt but that "Gold Diggers" could have been held in for another fortnight, still grossing considerably higher than some of the Boyd's pictures have managed to do in their second weeks. However, Warner-Stanley were anxious to dump the film into the neighborhoods and second run houses, especially as there is, right now, a jam up of important specials here in Philly.

"Cock-Eyed World" was another feature that eased off some due to the length of stay. It was this film's seventh week at the Fox Locust and the $13,500 looked big. Nevertheless, the picture is winding up its stay this week in order to be booked immediately afterwards into the Fox theatre, and then into the important outlying houses.

John Gilbert's all-talker, "One Glorious Night" got corking notices here as contrasted to those in New York and had a good, if not sensational, week at the Mastbaum, with $44,000, which was a jump of about $2,000, although still under the average of a month or so ago. Mastbaum benefited by overflow from Erlanger, especially on Monday.

Moran and Mack So-So

Fox had "Married in Hollywod" which won nice notices, but suffered from a very uneven show. However, the special splurging in exploitation and advertising for jubilee week boosted the attendance considerably and the gross on the week was tabbed at $33,000.

Stanley was one of the disappointments of the week with Moran and Mack in "Why Bring That Up?" In its second and final week this one dropped to $13,000 or less. Stanton did a fair trade with "Evidence," enough, anyway, to warrant holding the Pauline Frederick picture in for a second week. About $14,500 reported.

Estimates for Last Week

Mastbaum (4,800; 35-60-75)—"One Glorious Night" (M-G-M). Critics here liked it and fans ditto, with result that gross was tilted to better than $44,000. Not what house was doing a couple of months ago, but a healthy sign.

Aldine (1,500; $1-$2)—"Four Feathers" (Par, 1st week). First silent feature in for a run here this fall. Got good notice and unexpectedly good trade, with result that it will probably stay three instead of two weeks. Tabbed at around $17,000.

Boyd (2,400; 35-50-75)—"Gold Diggers" (WB) (5th week). Taken out Saturday, although trade was still strong. Around $22,000 reported. "Fu Manchu" following for short run, then "The Taming of the Shrew."

Stanley (3,700; 35-50-75)—"Why Bring That Up?" (Par, 2d week). A big disappointment, this Moran and Mack feature. $13,000 or less last week.

Stanton (1,700; 35-50-75)—"Evidence" (WB, 1st week). Pauline Frederick fairly successful, with $14,500 reported in first week. Held over.

Fox (3,000; 90)—"Married in Hollywood" (Fox). Picture liked by critics, but stage bill not so forte. However, with special plugging of jubilee week, gross went to $33,000. Good.

Fox Locust (1,800; $1.50)—"Cock Eyed World" (Fox, 7th week). Still strong, although easing off to $13,500. Ends stay this Saturday, with "Sunny Side Up" following.

Erlanger (1,900; 35-50-75)—"Street Girl" (RKO, 1st week). Held up strongly in first full week after sensational trade Saturday previous. Claimed $24,000 on the week.

Earle (2,000; 50-75)—"The Careless Age" (FN). Picture and stage bill both well liked. $23,000 or better reported.

Karlton (1,000; 50)—"College Love" (U). Juvenile comedy pulled around $4,500.

"RIO RITA" AT $32,000 BUSTS RECORD IN BUFFA

Buffalo, Oct. 22.

(Draw Pop, 500,000)
Weather: Fair

"Rio Rita" broke all records at the Lafayette here last week.

Business elsewhere around town preserved good levels.

Estimates for Last Week

Buffalo (Publix) (3,600; 30-40-65)—"Sherlock Holmes" (Par). "Creole Nights," stage, down slightly from preceding week, but still fair at $23,900.

Century (Publix) (3,400; 40-60)—"Two Black Crows" (Par). 2d week off. $11,400.

Hip (Publix) (2,400; 40-60)—"Woman Trap" (Par) and vaude. Steady at $13,700.

Great Lakes (Fox) (3,400; 25-35-50)—"Modern Maidens" (M-G-M). Good picture submerged among opposition. Around $13,000.

Lafayette (Indep) (3,400; 30-40-60)—"Rio Rita" (RKO). Opening to special midnight show and five times daily smashed all records by several thousand dollars. Did better than $12,000 first two days, with capacity practically all week. $32,000.

ST. LOUIS' SHORT WEEK

Policy Change at Skouris' Houses, Owing to Strike

St. Louis, Oct. 22.

Draw Pop., 1,000,000
Weather, fair

Business only fair last week. Ambassador and Missouri, Skouras' houses, still without music on account of strike, changed pictures on Wednesday, for first time.

Jack Dempsey, on the St. Louis theatre stage, saved that house.

Grand Central, 3d week of "Gold Diggers," held up well.

Estimates For Last Week

Ambassador (3,000; 35-50-65-75) "Saturday Night Kid" (Par). Snappy Clara Bow picture; shorts. $14,700; 5 days only.

Fox (6,000; 35-75) "Married in Hollywood" (Fox). Stage show.

Loew's State (3,300; 25-35-65). "Unholy Night" (M-G-M). Shorts; $16,300.

Missouri (3,800; 35-50-65-75) "Everybody Happy?" (WB). Slow-moving meller with Ted Lewis' band. Shorts; $8,400; 4 days only. Change of policy.

Grand Central (1,700; 50-75). "Gold Diggers" 3d week.

St. Louis (4,280; 35-65). "In the Headlines" (WB). Light. Jack Dempsey on stage; $22,000.

Keeping 'Em Working

Hollywood, Oct. 22.

No resting between pictures for Warner and First National directors and writers.

As soon as their features are finished the boys are utilized in the Warner varieties department. Feature boys on shorts during past two weeks are Lloyd Bacon, William McGann and Howard Bretherton, directors, and Arthur Caesar, Anthony Coldeway and Gene Towne, writers.

Glazer's Negotiations

Barney Glazer, who returned from a European vacation last week and immediately went into a huddle with Joe Kennedy, has been made an offer by T-S to do "Journey's End," scheduled to start rehearsals on the west coast this week. Due to another deal under consideration, Glazer has not as yet accepted.

Glazer's deal is one with Kennedy. It has nothing to do with Pathe, with which Glazer wound up two months as a feature supervisor. Beyond saying that Glazer was uncommunicative. The T-S picture made for a road show is to be directed by James Whale, stage director, with instructions to stick to the original play. Whale put on the play in London, New York and Chicago, and went to the west coast to do some work for Paramount.

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Now appearing daily over station WLW and also preparing to duplicate last season's terrific personal appearance tour.

BROOKLYN GOOD

Par, Fox and Albee Held Drawing Pictures Last Week

Brooklyn, Oct. 22.

A corking array of pictures last week and business up. Weather admirable for films. At the Paramount "Four Feathers" went over to grand slam business every day. Did $59,200.

Strand reacted well to "Fast Life." Got $20,300, fine for this small and sedate picture house.

Fox splurged in the dailies and around town with Jubilee notices and had "Married in Hollywood." Favorable business. Loew's Metropolitan had "Bulldog Drummond" and vaude for good week.

Estimates for Last Week

Paramount — "Four Feathers" (Par) (4,000; 35-50-75). Silent. Packed daily. $59,200.

Strand—"Fast Life" (FN) (2,800; 25-35-50-60-75). Well liked film. $20,300; good.

Fox—"Married in Hollywood" (Fox) (4,000; 35-40-50-60-75). Attractive title. Jubilee announcements of Fox helped. $36,800.

Met—"Bulldog Drummond" (3,577; 35-40-50-75). Well recommended. Vaude. $27,000.

Albee—"Street Girl" (3,248; 35-50-60-75). Vaude. Picture did trick. $22,000.

$120,000 Disputed

Supreme Court Justice Mullan signed an order in a suit of the Cinema Finance Corp. against the Pathe Exchange, Inc., under which testimony will be taken in Los Angeles on Oct. 21 before D. T. Walton, at 458 South Spring St., of Leo Cahane, H. L. Markowitz and Philip L. Ryan in behalf of the plaintiff. The defendant consented that the testimony be taken.

The suit was brought for $120,000 on a written guarantee by Pathe on a loan made by the Cinema Finance Corp. to the Bray Pictures Corp. The money was used to finance a film dramatizing the navigation of the Colorado River through the Grand Canyon, subsequently named "The Bride of the Colorado."

Pathe refuses to pay the claim on the ground that the film was not completed and delivered according to the contract.

John Wray in Lead

Hollywood, Oct. 22.

John Wray, New York stage actor, has been chosen for the role of Von Himmelstorf, the outstanding character in "All Quiet on the Western Front" which Lewis Milestone will direct for Universal.

George Cukor has been borrowed from Paramount to aid Milestone in direction of dialog sequences.

Wray was placed through Jessie Wadsworth and Elinor O'Reilly.

U'S CLUB DINNER

Universal Club, social and beneficial adjunct of U., holds its annual dinner dance at the Astor Saturday (Oct. 26). This is the first of the season and earlier than most picture companies have held their annual blowouts.

Sisters "G," team, imported from Germany for Whiteman picture are expected to arrive on the Berengaria in time to get into the publicity in connection with the U. affair.

Ducats this year will be $7.50, boost of $1.50 over last year.

Pick Many Trade Marks With Screen Reference

Washington, Oct. 22.

Just what the influence of the pictures amounts to on trade marked names is indicated by the following compilation from the official gazette of the Patent Office for the past three weeks:

"Technicolor," trade marked for the girl friend's lip rouge, "Noah's Ark" for a general tonic, "Sonny Boy" for rolled oats, "Strong Boy" for wheat flour, "Ramona" for malt syrup, "Lilac Time" for candy, "Big Boy" for jellies and fruit preserves, "Speak E-Z" for candy, "Famous Players" for face powder, etc.; "Paramount" for razor blades, "Cinema Fashions" for men's, women's and children's clothing, and "Television" for cotton and silk fabrics.

Goldstone and Younger Go With Tiffany-Stahl

Los Angeles, Oct. 22.

Phil Goldstone and A. P. Younger are now on the Tiffany-Stahl lot.

Goldstone is to produce a number of pictures besides supervising the business management under Grant Cook. Goldstone's first production, talker version of Tolstoi's "Resurrection," starts next week.

Younger, formerly with Metro, will head the T-S story department.

Cook continues as general production manager.

With John Stahl absent as Tiffany-Stahl production chief, company again changes its title.

It will again be known as Tiffany Productions, Inc.

Al Selig Talking

Al Selig, press agent plenipotentiary for T-S, goes on the air today (Wednesday) to deliver a 15-minute talk on Hollywood in general T-S, its pictures and stars in particular.

The talk will be over station WGBS at 5:30.

Miss Mackaill Stepping

For the first time since she appeared in the "Follies" about seven years ago, Dorothy Mackaill will sing and dance once again in the theatre when First National completes "Bright Lights," all-talker, in which she will be starred. Frank Fay will have the leading male role.

Others include Loretta Young, Nora Lane, William Austin and Anthony Bushnell. Production on the film will follow the completion of "Green Stockings," in which Miss Mackaill is now at work.

Lloyd Bacon will direct. Music and lyrics by Humphrey Pearson and Herman Ruby. Pearson also authored the story and will do the dialog.

NEW IDEA DEPT.

Hollywood, Oct. 22.

Looking forward to their next year's program, Fox studio employes are doing a lot of heavy reading with the object of looking for suitable stories to suggest for possible picture making.

Suggestions of this kind and others pertaining to studio operation are reviewed and considered by the "new idea" department, recently created for this work.

MUNI'S RASPUTIN

Hollywood, Oct. 22.

Fox picture based on the life of Rasputin will reach the screen as "The Holy Devil."

Story, now being written by William Kernelle and Melville Burke, will be directed by Berthold Viertel. Paul Muni heads the cast.

Jeff McCarthy Coastward

J. J. McCarthy, with Mrs. McCarthy, left New York yesterday (Tuesday) for Fox Hills in Hollywood.

It's a return trip for Jeff, who may remain on the coast until after New Year's.

Dwan's Trip

Hollywood, Oct. 22.

Alan Dwan has completed a two-picture contract with Fox and leaves shortly for a European trip. Will be gone three months.

Likely to sign a new contract with Fox upon his return.

TALK OF CAREWE AFTER STAHL ON T-S LOT

Los Angeles, Oct. 22.

With Edwin Carewe having sold the Dolores Del Rio contract he held to Joseph M. Schenck at a figure said to be handsome, and with the record showing him idle so far as United Artists is concerned, having done nothing since "Evangeline," made months ago, reports have him dickering with Tiffany-Stahl, possibly to fill the shoes left vacant by John M. Stahl as production head.

The other chance is that Carewe will produce pictures in England for release through U. A. under an arrangement with Schenck. While such a deal was discussed, there is no word that anything has been done about it. The idea was Carewe's own on selling the Del Rio contract, from reports, with the director-supervisor said to have a $1,000,000 backing in England to make the pictures.

At T-S nothing is admitted in the direction of possible dickering with Carewe. Stahl, who was in charge of production, has not been replaced. Grant L. Cook, executive v. p. and treasurer, is filling the vacancy temporarily. That Cook will take on production worries in addition to present duties as a permanent thing, is discounted, and the possibility of anyone from the outside coming into the company by putting money into it is also doubtful. L. A. Young, president, is in complete control of the company, this darkening any chance that Carewe or others with money might buy their way in.

Carewe's Contract

Carewe had Miss Del Rio under a personal contract, with both under contract to Art Cinema Corp., Joe Schenk's financing company, which not only produces pictures itself but loans money to others. The Carewe contract with Art Cinema, it is understood, was that he was to produce the Del Rio pictures. Whether the sale of the Mexican star's contract to Schenck means to include the contract Carewe had, could not be learned, but it is known on more than casual authority that Carewe will not make any future Del Rio pictures.

The star is now doing "The Bad One," first talker under the Schenck contract, with John W. Considine, Jr., supervising and George Fitzmaurice directing.

Carewe's sale of the Del Rio contract followed closely on his remarriage to his former wife in Chicago, who went with him on a European tour, a tour that followed the one Carewe made with Del Rio, at which time there were rumors of their engagement.

It was only a week or two prior to Carew's remarriage that it was announced, doubtless to cover up, that Carewe was to be a U. A. supervisor, with someone else actually directing the Del Rio flickers. This story was given out by Carewe himself, but now it is understood he never was officially named a supervisor.

Carewe's reported idea on the British production scheme was to fill the English quota for U. A. by producing pictures in Britain, with American stars taken over to play leads. The production unit would be his own, financed by himself, with U. A. handling the release.

It is not known whether this deal has gone cold or been cold from the beginning.

Portable Photophone

Louisville, Oct. 22.

General Electric research laboratories at Cleveland last week staged a demonstration here of this company's new portable Photophone before the Louisville Engineers and Architects Club in the campus theatre of the University of Louisville.

This was the first demonstration before such a group and the reproduction, effected by means of one small speaker, a portable projector and a miniature screen, was successful. Reports have it that outfit will be manufactured by General Electric and sold particularly to schools and colleges.

DOT MACKAILL'S MUSICAL

Hollywood, Oct. 22.

Following completion of "Green Stockings," Dorothy Mackaill will be starred by FN in her first color musical, to be titled "Bright Lights."

Story is an original by Humphrey Pearson and Herman Ruby, the first yarn at FN where a songwriter has collaborated with the author.

fred waring

and his

pennsylvanians

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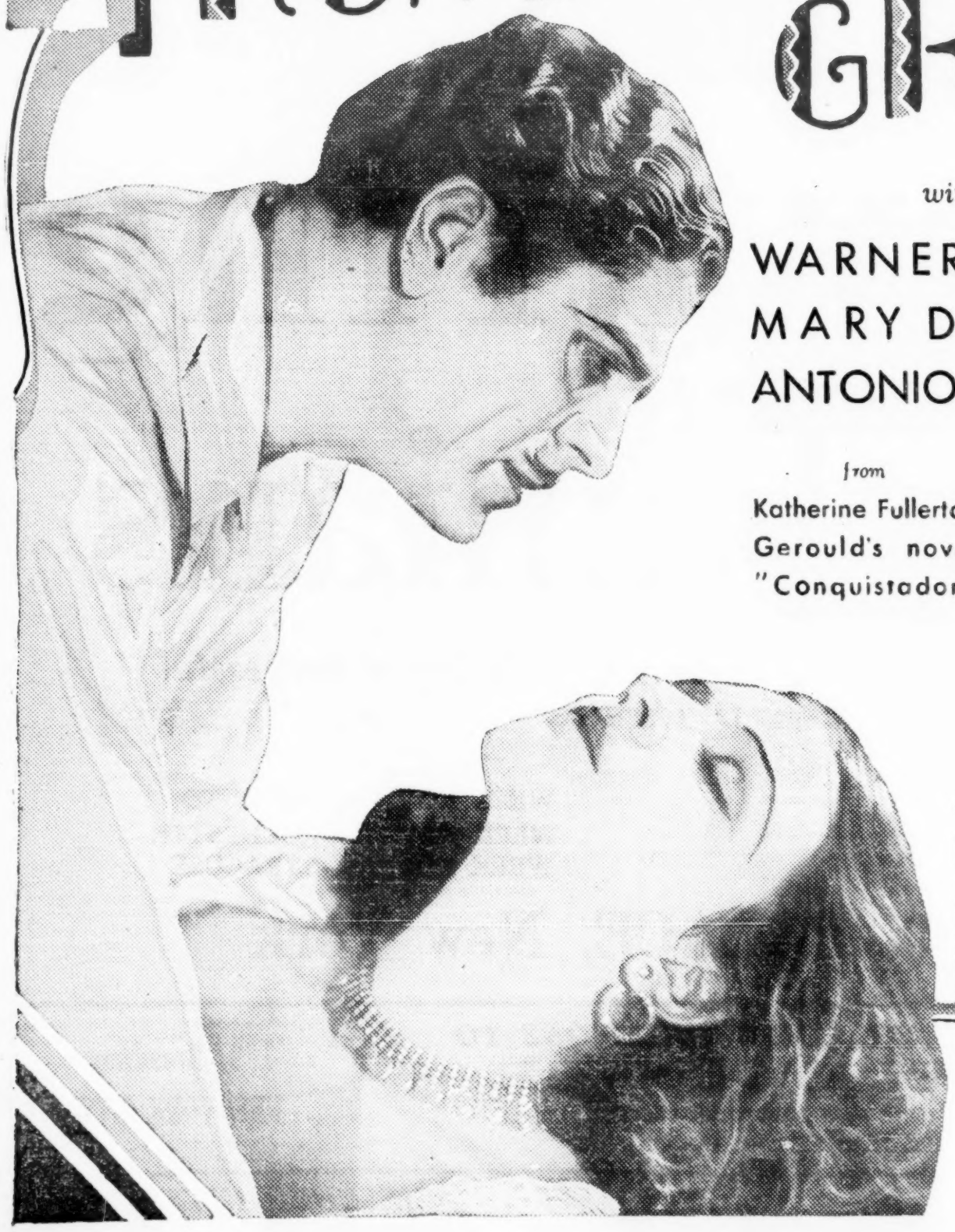
ROMANCE OF RIO GRANDE

Fox Movietone
All Talking Drama
with music



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Talking Shorts

"A HINT TO BRIDES"
PARAMOUNT MOVIETONE
18 Mins.; Comedy
Jap. Garden, New York

Two-reeler authored by Kenyon Nicholson with Johnny Arthur and Ruth Taylor featured, holds a few widely spaced laughs. It is a travesty on a young married couple who are being burglarized by a mixed team of yeggs in a Park avenue apartment. A satirical skit, similar in many respects to a comedy produced by Marc Connolly some time ago for Radio Pictures. Holds slim value as a filler on a neighborhood house program. Kenyon Nicholson, who wrote "The Barker," left for South Africa this week, perhaps to get away from it all.

The crooks step into the apartment of pair of love birds and start rounding the silverware. In the midst of it the young couple return, having forgotten the theatre tickets.

Instead of calling the cops, the young bride falls into the spirit and starts giving the burglar and his prospective bride, out on her first job, all her duplicate wedding gifts.

When the burgs depart with the loot, the bride turns to her husband and boosts about her cleverness in getting rid of excess junk which was insured, with her husband cracking that his insurance policies did not provide for burglary.

Johnny Arthur plays the burglar and Ruth Taylor the Park avenue bride, neither showing much in the comedy line and Miss Taylor mugging excessively.

ROONEY FAMILY
UNIVERSAL MOVIETONE
22 Mins.; Comedy
New York Roof, New York

Another of the batch of two reelers turned out by the Rooney Family, all of the skits, seemingly patterned out of the same cloth by Edgar Allan Wolf and directed by Ben Holmes. Laughs are few and far between but like the others that were released prior to this one that final clinch between Pat, 2d, and the wife, Marion Bent, make it a fair program filler for the neighborhood grinds.

All of the Rooneys stay in character, calling each other by their proper names. Just a nice little family affair with Young Patsy getting the old man in and out of a jam and easing the way for his father to do some hoofing and vocalizing in a cabaret scene. Pat, 3d, does some soft shoe stepping in the night club to which his father has followed him after intercepting a hot note sent the kid by a girl friend.

Opening has Mrs. Rooney dusting off young Pat's dinner coat. She discovers a pair of woman's hose and begins to think she is losing the kid to some young vamp. The kid and the old man are pals and the old man takes the slap. Later in the cabaret Mrs. Rooney discovers Pat in a compromising situation with the flap young Pat is running around with, but the kid squares it by confessing everything. Pat sings "You're a Real Sweetheart" and everything is lovely.

"SUFFERING HUSBANDS"
POWERS CINEPHONE
18 Mins.; Comedy
Jap Gardens, New York

Written and directed by Harry Delf, with Louis Simon featured, this deals with the worries of a husband while his wife is in the midst of childbirth. Scene is the living room of an apartment with Simon the highly nervous sputtering husband. Plenty of mugging, with Simon given practically a free hand in talk and action. Weak comedy filler.

Simon is hilarious but the whole thing leaves the audience lukewarm, the chuckles being few and far between.

Not a very pleasant subject for the neighborhood kids to view.

BOB NELSON
METRO-MOVIETONE
8 Mins.; Singing
Commodore, New York

Nelson's chief bet is comedy numbers and he proved it in this short by delivering a straight tear jerking tune with a dramatic recitation that almost killed the whole works. Luckily for the ensemble effect, he began and ended with comedy numbers which pulled him through

First tune, one of those many chorus numbers, died at the end because Nelson dragged it along too far. Final comedy lyric was the necessary ingredient to close the short nicely.

Delivery for the comedy pops was helped by his jerking and swaying of the body and by a personable smile, even if the smile is a bit overdone.

Screens oke and delivers from the full length close-up. The pianist assist is obliterated on the screen and only shown intermittently.

This is Nelson's second for Metro. He still has much to learn about talking films.

YVETTE RUGEL
METRO-MOVIETONE
7 Mins.; Singing
Commodore, New York

It's a classy little short, this first singing short of Miss Rugel's and in later recordings she should do even better than this. Miss Rugel, becomingly gowned and making a nice appearance though a bit stout, vocals three numbers with the help of a male pianist.

The first is classical and the others her "Swanee River" and "Roses of Yesterday." Her soprano recorded perfectly as there wasn't a flaw in the quality even on the high notes. Delivery is slow with a class touch even to the pop ballad.

Should go nicely in the better class houses.

"OLD GRAY BONNET"
Song Cartoon
PARAMOUNT
6 Mins.
Rivoli, New York

Another of the Max Fleischer song cartoons with the bouncing ball keeping time with the music on that old standby, "The Old Gray Bonnet."

Introductory stuff leading up to flash of lyrics from number has been cleverly worked out to draw laughs, also a couple touches to bring up the finish.

In this one "offstage" voice asks the audience to chime in with vocal gymnastics, and they did, when caught, more than has been the case with most Par sound cartoons.

Running time short, these sound novelties shape up as good filler. Any house, big or small, o. k.

WELCOME DANGER

(ALL DIALOG)

Harold Lloyd production, released by Paramount. Directed by Clyde Bruckman. Dialog by Paul Gerard Smith. Harold Lloyd star. Barbara Kent featured. Story by Felix Adler, Lex Neal and Clyde Bruckman. John L. Murphy production supervisor. Walter Lunden and Henry L. Kohner, photography. Cecil Bardwell and Lodge Cunningham, sound technicans. Western Electric recording. Running time, 112 minutes. At Rivoli, Oct. 19, pop prices, for grind run.

Harold Bledsoe.....Harold Lloyd
Billie Lee.....Barbara Kent
Buddy Lee.....Douglas Haid
Patrick Clancey.....Noah Young
John Thorne.....Charles Middleton
Captain Walton.....William Walling
Dr. Chang Gow.....Jimmy Wang

Harold Lloyd long held out against talkers, but if there is any doubt in the minds of exhibs that his first isn't a good Lloyd picture it should be dispelled immediately. Even talkers haven't stopped the begoggled comedian from digging up a lot of new gags and working up situations for all they can stand. Some of the sequences could have borne more than they show, with cutting evidently having dropped some to go on to the next even if gags had to go out with it.

Picture runs 112 minutes but doesn't seem half that long, this in itself being pretty strong proof it has what a Lloyd comedy is expected to have. As in "Speedy," Lloyd's last silent, a lot of new twists and bits have been woven into the story picked to introduce the star's tongue and a lot of them high-powered laughs.

Lloyd's voice is sometimes prone to weakness and even a consciousness of culture, but luckily for Lloyd and his customers this is mainly in the calmer scenes. When the big comedy sequences begin to build up and he goes hectic with his pantomime and slapstick his voice arises to the occasion and the audience will be likely to forget or overcome any disappointment over it in other spots.

Laughs are well distributed and start where they should, at beginning of picture, when Lloyd, getting off at a way station on the trail to California, aliows the train to pull out without him. Stumbling upon the love interest (Barbara Kent) and her busted-down Ford, he mistakes her for a boy and does things he shouldn't to build up the comedy interest.

Later in 'Frisco, where the botany student is to join the police department, the picture gathers more laughs. Scenes having to do here with his going nuts about finger-printing and those in which he rounds up "The Dragon," Chinese underworld character, packing the biggest punch.

Girl manages to stay in picture with doctor, treating her young brother, kidnapped by "The Dragon" and discovered by devious and divers ways by the lady-fingered hero.

Much of the comedy is derived from the cops thinking Lloyd is a loon and from the adventures he and Patrolman Clancey, a good type played well by Noah Young, have in the underground hangout of the insidious "Dragon." A lot of the old battling stuff of slapstick days is done over with a new and fresh twist.

It is the new touches and cleverness of direction and execution, together with the original material in "Welcome Danger" that makes it a worthwhile comedy talker.

Recording is generally satisfactory, and Miss Kent is an attractive opposite to Lloyd. She photographs nicely and speaks distinctly.

Occasionally the photography isn't as good as might have been desired, but fault not serious. In the sequence in the underworld labyrinth the screen is entirely white in several spots to denote darkness, with characters still talking. This, of course, is as intended, but if a black shot could have been spliced in—blacker at least than the talker has—it would have been far more effective.

Dialog by Paul Gerard Smith not unusual though clever in spots, with gag lines here and there greatly aiding Lloyd.

There should be a big demand for this first talker from the boy with the spectacles in city and hinterland. It may not be quite as funny as "Speedy," but it is not far from it. Exploitation possibilities are as big.

MOST IMMORAL LADY

(ALL DIALOG)

First National production and release. Directed by John Griffith Wray, based on the play of same title by Townsend Martin. At Hippodrome, New York, week Oct. 19. Running time, 77 minutes.

Laura Sargeant.....Leatrice Joy
Tony Williams.....Walter Pidgeon
Humphrey Sargeant.....Sydney Blackmer
John Williams.....Montagu Love
Joan Porter.....Josephine Dunn
Gradford-Fish.....Robert Edeson
Pedro.....Donald Reed
Natalie Davis.....Florence Oakley
Hoskins.....Wilson Benge

Except for a few spots the picture version of "A Most Immoral Lady" is a series of entrances and exits, endless conversations, and repititious close-ups of Leatrice Joy, who seems to sing the theme song every time the director feared the action was gasping. As the result Miss Joy, who gives as good a performance as possible, has to tax the audience with a voice that would pass as sweet parlor if heard once or twice in any production. Feature is made slower by an artificial and starchy atmosphere throughout.

Following the lines of the play, the story attempts to center on a wife who let her husband use her as bait in a campaign to blackmail wealthy men friends. The film script is long in divulging this, considerable footage being wasted in what the audience considers a lot of palaver before vagueness clears.

In Tony Williams, essayed by Walter Pidgeon with a sincerity that would be appreciated in a well-knit production, the wife, Laura Sargeant, meets her match. By that time John Williams, Tony's uncle, has already paid hush money to Humphrey Sargeant and brings about the expose when he learns of Tony's activities. Sargeant and Williams are done by Sydney Blackmer and Montague Love in a routine way.

A Parisian night club set brings Tony and Laura together after Tony has married the blond Joan Porter, played by Josephine Dunn, and has brought her overseas for a divorce; also, following Laura's decree and her song bird job in the club.

Waly.

SAILORS' HOLIDAY

(ALL DIALOG)

Pathe production and release. Directed by Fred Newmeyer from story by Joseph Franklin Poland. Arthur Miller, cameraman. RCA Photophone sounder. In cast: Allan Hale, Sally Eilers, George Cooper, Mary Carr, Charles Clary. At Colony, New York, week Oct. 19. Running time, 58 minutes.

Pathe is turning out some excellent program productions, and this is another.

Fred Newmeyer, Harold Lloyd's old director, clearly shows his hand in the comedy touches and gags which infest "Sailors' Holiday." The picture, however, isn't just a comedy. It's got a suspense that ever mounts. Laughs are crisp, but efforts to obtain them are never apparent. The theme is the thing that counts.

Starting on board a battleship with the captain summoning the boys aft. Allan Hale and George Cooper are immediately identified as the mischievous gobs who are going to cause the trouble that follows. These and a tough bosun's mate, the Nemesis of the two, scurry through a Pacific amusement park—fights and mix-ups from the time the boys are granted shore leave until they wind up for home cookin' in Mary Carr's establishment.

The story thread that abets the fast tempo is that of a girl, played by Sally Eilers, questioning gobs in an effort to locate her missing brother, Ethelbert. Zest is added this angle by a professional crier pulling the same gag, and the boys, after a tip-off, figuring Sally is another phoney.

Hale carries a parrot throughout, which helps situations. The bird is responsible for a rumpus in a restaurant which causes Sally to be taken for a pickpocket, although the two boys have pulled the pinch, innocently, on the bosun as one of their countless tricks in eluding him.

Taxi is also worked to advantage. Plenty of laughs in its cruising around for Hale and Eilers, while Cooper is watching the meter with no dough in his pocket.

Tough bosun in end is disclosed as the missing brother, so nothing but more laughs gets on the navy docket.

Waly.

The Return of SHERLOCK HOLMES

(ALL DIALOG)

Paramount production and release. Directed by Basil Deane. Based on the adaptation of two Conan Doyle stories by Deane and Garrett Fort. Clive Brook featured. William Steiner, cameraman. In cast: H. Reeves-Smith, Betty Lawford, Donald Crisp, Harry T. Morey, Arthur Mack, Hubert Bruce. Western Electric recording. At Paramount, New York, week Oct. 18. Running time, 71 minutes.

Doyle readers will find Paramount's Sherlock Holmes too youthful to recite antiquated lines. They may note that detective methods convincing adolescent minds in type are unwound unconvincingly in film. Matter of factness, over-assurance and the like of such ilk make the picture version of "The Return of Sherlock Holmes" a guarantee-to-solve proposition after the first 50 feet. After that it takes on a strictly recitational perspective. But, with the title and some of the situations, it will probably pull fairly well in the key centers, although in actual merit it rates little more than program average.

Clive Brook gives a smooth performance. But the dialog he is forced to elocute obviously intended for an older man and therefore makes this Sherlock register as a decidedly precocious individual. The flat, almost embarrassed execution of H. Reeves-Smith as Dr. Watson at times almost makes the great dick ridiculous. Too many "marvelouses" and "elementaries." And Doc Watson's enforced stupidity is too apparent.

The best casting is that of Donald Crisp as Dr. Moran, poison specialist of the insidious inventor and classical criminal, Moriarty. The role is suited for Crisp. He injects into it a personality far more holding, when the two appear in the various sequences, than that of Brook's.

Harry T. Morey is revived for Moriarty. Faltering in considerable of his dialog mars Morey's performance for the critical. Physically, Morey is excellent.

As the daughter of a retired captain in league with Moriarty until he repents, when he is bumped off by a poisoned cigaret case and the mystery gets under way, Betty Lawford is negative. Strictly a light type with no exhibition of the dramatic prowess which her part demands, this little girl is better for another collegian series.

Practically all of the action takes place aboard ship. A few exteriors of ocean wake and Par's Hollywood liner set gives way to interiors.

Sherlock does some quick changes. First as a member of the orchestra whose tricks for the passengers get back from Moran the confession of the murdered man. Then as a cabin boy, whose cleverness in painting phosphorus on the soles of Moran's shoes leads the way to Moriarty's ship camp and the place where the dead man's son is held captive.

When Sherlock and Moriarty finally get together over a dinner table some adroit conversation transpires. Sherlock knows all about the cigaret case trick but he shams illness to get the criminal on record over a dictaphone extending into the captain's cabin.

Before the bad birds are thrown into the irons the high class criminal conventionally thwarts justice by scratching himself with the poison needle. The wise Sherlock in discussing elementary things at the finale exhibits a steel thumb cover to the startled Watson. The dope, thus, just didn't take with him.

Waly.

MARIANNE

(All Talking)

M-G-M (Cosmopolitan) production and release. Starring Marion Davies. Directed by Robert Z. Leonard. Story by Dale Van Every, with dialog by Lawrence Stallings. Songs by Turk and Ahlert. Cameraman, Oliver Marsh. At Capitol, New York, week Oct. 18. Running time, 84 mins.

Marion Davies, Cliff Edwards, Lawrence Grant, Benny Rubin, Scott Kolk, George Baxter.

War yarn with French setting and parley-vous songs, strongly suggestive of "Buddies." It's musical comedy with an ingenue, but no chorus nor dancing. Knit together well and holding much laugh material, the result is a pleasing entertainment okay for general exhibition.

"Marianne" survived six weeks at $1.50 in a Los Angeles legit house. That means very little, as business in the latter weeks hung around $5,000, and in no event can it be taken seriously as a picture rating above regulation exploitation.

There are awkward moments in "Marianne," but by and large Robert Z. Leonard has welded the seams of a commonplace, gagged-up story with commendable neatness. It moves and it has interest if no great persuasiveness.

For its main strength "Marianne" relies upon singing specialties and the agreeable and lilting tunes provided by Turk and Ahlert. Of plot there is but a faint trace. Marianne loves and is loved by an American doughboy, but is betrothed to a French soldier, now blind. For the clinch the French boy enters the priesthood, making Marianne free to follow her Yankee to America for those wedding bells.

Marion Davies never forgets to impersonate someone. This time she mimics Maurice Chevalier and Sarah Bernhardt, both clever although not up to her Lillian Gish and Mae Murray classics. She speaks French with what strikes American ears as a fairly authentic pronunciation. And she handles her lines and herself with lots of poise and ability, again contrasting favorably with Marion Davies, the swell clothes mannikin of years ago. And also she overcomes her slight stutter for the screen's purpose.

Benny Rubin and Cliff Edwards are teamed for comedy, and remain genteel throughout by the new standards of measuring soldier humor since "Cock Eyed World."

Lawrence Gray is his usual serious-eyed, smiling self, bringing vast sincerity, a needed quality where horseplay is the main dish.

'Marianne" should please generally and possibly evoke sentimental response for anyone who remembers the late mess pleasantly.

Land.

HOUSE OF SECRETS

(ALL DIALOG)

Batchellor Production, released through Chesterfield (independent). Edmund Lawrence, director. Sound system not credited. In cast: Joseph Stryker, Marcia Manning, F Verdi. At Times, New York, one day, Oct. 31. Running about 60 minutes.

This is one of the first 100% talkers indies producing for the dimers have turned out. When the recording is almost good, the lighting is terrible and the print rainy. The dialog is indie awful all the way.

To work in all the cowbells, shrieks, yowls, chink jargon, taxi horns—and other tinny sounds supposed to record well and reproduce better—the Batchellor crowd dusted out the Fort Lee emporium of a decade ago for a mystery thriller.

Even some of the colored gentlemen commingling the sweat of a day's trucking with odors characteristic of joints like the Times, indicated they couldn't comprehend what the theme was all about. But there is some gun waving, blackjacking, gas poisoning, treasure hunting—so the story didn't matter so much; that part where they could hear the dialog occasionally enlightening, but most of the time complicating the junkwagon full of mongrelized hoke of earlier theatre.

The more intelligent the mind, the greater the suffering "House of Secrets" inflicts, not only upon the performers, who wouldn't rate very high in a backwoods revival of Unk Tom's hut, but on the listeners, too.

But bigger companies than this one have turned bad on attempts to screen mystery plays that dove none too late. And this one follows the routine of explanation in the last couple of reels in dialog.

The guy who apes Chaney and forgets to keep bent half of the time is a great scientist who murdered his housekeeper in the noble cause of experimentation. His pal, another doctor, got him out of a condemned cell with the aid of an English government official, and thus he was able to live on in the house that belonged to another.

The owner of the house is in love with the pal doc's daughter, so he keeps his American detective friend from calling Scotland Yard.

The real trouble is instigated by a Yankee criminal, who has half of a house map showing where gold is cached. He is so anxious to get its mate he stabs a few folk before apprehension.

Waly.

DELIGHTFUL ROGUE

(ALL DIALOG)

RKO production and release. Featuring Rod La Rocque. Directed by Leslie Pearce and Lynn Shores. Recorded on RCA Photophone. At Loew's New York one day, Oct. 18, one-half of double bill. Running time, 64 minutes.

Zat wun Castillian villaine—wot a man! Wot a man!

No guns he used, but just his head. And how he bragged and gagged! Money meant nothing to him, and jewels he flung away, just to prove the philosophy of love and win a maiden's hand.

But the directors muffed it.

This picture is hitting the grinds, and for them it's swell fare. But the yarn and the cast possessed potentialities that, with more subtle direction, could have lifted the talker into first-class film realms. It is one of those romantic comedies with a teasing little love song running through the middle. As it flickered on the screen it could be easily seen that the directors tried hard to get that soft comedy into the thing but just missed.

The story is what the kind theatre fans like to chew on. A handsome, tall pirate of Spanish type, brave, philosophical and careless. A pretty dance hall girl who speaks with a cultivated tongue. An educated bounder and a ludicrous constabulary. Here were all the ingredients of one of those light seriocomedies, but it all got lost in the shuffle.

Diction was clear and the cast tried hard, but the continuity and the sequence crashed, making the voices sound as if in recital and the acting a bit too obvious.

Lastro was a bold pirate. He skippered a private yacht and stopped off at Tepete. Like a wise guy, he tried to get off without pay-

(Continued on page 59)

THE FIRST 500 OF TIFFANY'S

H. G. STETTMUND, Jr.,
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JAMES J. BODEN,
Grand or Garden, South Milwaukee.
LOUIS LINKER,
Majestic, Bridgeton, N. J.
H. E. MILLER,
Idle Hour, Festus, Mo.
C. C. GRIFFIN,
New Piedmont, Oakland, Calif.
RALPH AVERSA,
Hippodrome, Niagara Falls.
E. C. CURDTZ,
Majestic, Greenville, S. C.
HARRY MARKUM,
Belmont, Talbot and Sheldon, Indianapolis.
CHARLES R. METZGER,
Mecca and Two Johns, Indianapolis.
H. PERELMAN,
Lehigh and West Alleghany, Philadelphia.
CHARLES PERRIZO,
Lyceum, Deer River, and Lyric, Casslake, Minn.
A. H. RECORDS,
Empress, Deshler, and Majestic, Hebron, Neb.
LEO PAUL,
Lyric, Philadelphia, and Lyric, Chester, Pa.
FRANCES PEART,
Colonial or Peart, Gillispie, Ill.
CHARLES TRIFON,
New Gulf, Goose Creek, Tex.
FERRIS M. THOMPSON,
Thompson, Wilson, Okla.
HARRY FINKEL,
Arcade or Colonial, Pittsburgh.
A. W. BECKER,
Becker and Castle, Philadelphia.
E. E. HOLMQUIST,
New Broadway, Centerville, S. D.
BEN E. MURPHY,
Heights, Muskegon Heights, Mich.
W. ZIMMERMAN,
New Warrenton, Warrenton, Mo.
B. BERGER,
Berger Circuit, N. and S. Dakota.
R. C. HARPER,
Blackstone, New Rockford, N. D.
F. H. YOUNG,
Masonic, New Washington, Ind.
M. C. RIGGS,
Metropolitan, Owatonna, Minn.
E. S. CUMMINGS,
Miles Standish, Minneapolis.
GLEN D. THOMPSON,
Thompson, Healdton, Okla.
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ALEX S. MOORE,
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E. A. SCHLUETER,
Community, Arlington, Minn.
H. E. WESTER,
Lyric, Le Seur, Center, Minn.
C. W. THAMPE,
Thampe Circuit, Milwaukee.
C. E. WILLIAMS,
Victoria and Park, Omaha.
D. W. BUCKLEY,
New Topic, Fairfax, Minn.
G. N. TURNER,
Family, North Branch, Minn.
PARLEY BILLS,
Opera House, Soldier Summit, Ut.
CLARA B. HOWELL,
Washington, Washington, N. J. and Playhouse, Dover, N. J.
L. J. QUINN,
Strand, North Tarrytown, N. Y
ETHEL M. BOSLEY,
Pleasant Hour, Cold Water, Kan
CHRISTAS & NOMIKOS,
Wabash and New Regent or Rex, Chicago
N. SILVERMAN,
Pearl or Capitol, Schenectady, N Y
F. SARDINO,
Syracuse and Brighton, Syracuse N Y
SAMUEL GILLETTE,
Strand, Tooele, Ut and Bluebird, Garfield Ut

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WILLIAM DALKE, Strand, Strasburg, Va.; New, Woodstock, Va., and New Market, New Market, Va.
J. P. ADLER, Trio, Marshfield, Wis., and Waupaca, Waupaca, Wis.
JOHN A. LUDWIG, Astor, Parkway, and Jackson, Milwaukee.
E. F. KEITH, Liberty, DeLeon, Tex., and Ritz, Gorman, Tex.
ARMAND SULLIVAN, Strand, White Sulphur Springs, Mont.
JOHN DISHMAN, Mission, St. Ignatius, Mont., and Gaiety, Ronon, Mont.
W. J. BRACKIN, Callahan, Bainbridge, Ga., Strand, Tifton, Ga.
LOUIS B. CHRIST, Columbus or Audion, Green Bay, Wis.
G. G. SHIPLEY, Community, Harbor Beach, Mich.
H. J. LUDCKE, Opera House, Saint Peter, Minn.
MRS. H. H. CHASE, Diamond, Lake Odessa, Mich.
MARY M. COSTIGAN, New Orpheum, Flagstaff, Ariz.
GEORGE G. ASEMACOPOULOS, Mardi Gras, Coney Island, N. Y. Strand, Tooele, Ut. and Bluebird, Garfield, Ut.

TIFFANY PRODUCTIONS INC.

729 SEVENTH AVE. NEW YORK CITY.

Are we happy? You bet we are!

The Season of Greater Talking Pictures Is Here and UNIVERSAL Leads the Parade

BIFF, bang, smash, zowie, zip! Are we happy? I'll say we are. We've got hits . . . smash hits . . . big, bold, rough-and-ready fellows . . . the kind they fight to get in to see . . . And they're ready now—great pictures . . . audience pictures . . . box-office pictures . . . pictures with zip and pep . . . pictures with hot romance . . . and smash thrills . . . pictures with stark, naked drama and love and heart punch like the solar-plexus punch from the mitt of a Dempsey in his prime . . . and rip-roaring comedy . . . laughter in every foot . . . good, wholesome belly laughs where belly laughs do the most good . . . and rib-tickling, tender little laughs where *that* will do the most good . . . and . . . well—and everything. Gosh, we feel good . . . we feel great . . . because we've got them . . . we made them . . . Universal, I mean . . . and we're proud of them . . . and you'll be proud of them, too . . . talking pictures, every one . . . with dialogue that fairly knocks you for a loop . . . it's that good . . . *Are we happy?* . . . you bet we are! . . . with this greater talking list of pictures made by Universal . . . read 'em, fellows . . . read 'em and reap plenty . . . there's a lot of them here and a lot more to come . . . Biff, bang, smash, zowie, zip! . . . right down your alley . . . Oh, boy, we're happy! And you'll be happy, too, when you finish reading this . . . Because the greater list of talking pictures is here at last . . . And here they are!

HELL'S HEROES

PETER B. KYNE'S *Great Outdoor Epic. With Charles Bickford, Raymond Hatton, Fred Kohler, Leyla Georgie. A William Wyler Production.*

SHANNONS of BROADWAY

THE GLEASONS *(James and Lucille). With Charles Grapewin, Mary Philbin, James Breedon. An Emmett Flynn Production.*

SONG OF FIRE

LAURA LA PLANTE—JOHN BOLES. *With Lucien Littlefield. Story by Houston W. Branch. A Paul Fejos Production. (Title Temporary.)*

SKINNER STEPS OUT

GLENN TRYON—MERNA KENNEDY. *Story by Henry Irving Dodge. A William James Craft Production.*

OUT TO KILL

JOSEPH SCHILDKRAUT, *with Barbara Kent. Story by Henry La Cossitt. A John B. Robinson Production.*

THE WAGON MASTER

KEN MAYNARD'S *first talking picture. Story by Marian Jackson. Directed by Harry J. Brown.*

Don't fail to read complete details in UNIVERSAL WEEKLY

SHANGHAI LADY

MARY NOLAN, *with James Murray, Wheeler Oakman. From the play by John Colton, author of "Rain." A John Robertson Production.*

UNDERTOW

MARY NOLAN, *with John Mack Brown. (Title Temporary.) Story by Wilbur D. Steele. A Harry Pollard Production.*

COLLEGE RACKETEER

With James Murray, Kathryn Crawford, Jackie Hanlon, George Hackathorne. Story by Lambert Hillyer. A Reginald Barker Production.

MISSISSIPPI GAMBLER

JOSEPH SCHILDKRAUT, *with Joan Bennett. Story by Leonard Fields and Karl Brown. A Reginald Barker Production.*

THE LONG, LONG TRAIL

HOOT GIBSON'S *great talking western. Story by E. W. Bowman. Directed by Arthur Rosson.*

FORWARD MARCH *with* UNIVERSAL

Hollywood Chatter

Howard Stricklan got crushed between two five dollar openings.

Dorothy Mackaill picks the site of her new home from an airplane.

Sammy Lee is going to Honolulu for a vacation.

All local press agents want their shows raided.

New restaurant on the RKO lot—also barbering and manicuring.

Somebody said they saw Dorothy Knapp in town.

Louise Fazenda to New York Nov. 1 for three weeks' vacation.

Casting agent asked if he knew Harry Green, said: "Oh, you mean that Jewish Georgie Jessel?"

Leo Morrison says it was so quiet on one of the picture lots last week you could hear the options drop.

Olive Hatch, champion long distance swimmer now working as a stunt girl in "Furies" for FN.

Eddie Cline can now join the yacht club—he's bought a motor boat.

Grant Withers is dyeing to be red headed. First National to blame.

Zelda Sears, staff writer for M-G, triples by co-directing and donning grease paint.

Lionel Barrymore, directing a musical for M-G, calls it his latest "aspairin opera."

Al Gale made enough screen tests in one week to total a two reel comedy.

Al Capone's fame is being transferred to the screen by a dog called "Scartail."

Elliott Nugent going nuts over antique furniture. Looking for icebox used in Cleo's kitchen.

Eddie Blackburn's swanky projection room at the Eastman lab is causing heap talk.

A comedian gets a break. Radio gave Ned Sparks permission to write his own part in "Love Comes Along."

Broadway boys lucky to have jobs have dubbed the Roosevelt lobby, "Touch Row." Theme songs suggested, "Putting on the Bee."

Hollywood girls when wishing to wither their boy friends with scorn, say, "You're just a silent picture to me."

Wild Bill Wellman returned from a location trip with an ebony colored optic. Said he bumped a camera.

Some actors stay up nights learning "sides." Report for work the next morning to find the sequence entirely changed.

After nine years learning how to drive, Maude Fulton can now get through traffic without kissing more than two cars.

Ann Harding and husband, Harry Bannister, pick and shoveling the land about their new home atop Outpost Hill.

One of the girls in the Harry Carroll flop revue paid $7.50 for tickets for some friends and is out that as well as her week's salary.

Real estate agents are now using airplanes instead of rubberneck busses to show prospects their land.

Pathe boys are going strong for

(Continued on page 59)

Hard Light Swing

Hollywood, Oct. 22.

Incandescent lighting, almost universally used for the last three years, is apparently being rapidly discarded for the old type carbon system. Color photography is responsible.

Photographers find that the softer incandescent lighting cannot give the color values of the harder lights, besides the excessive heat due to the number of "inkies" necessary.

Warners were the first to change back to the old system, Paramount followed and now M-G intends going in heavy on carbon lighting.

PAR POSTPONEMENT

Hollywood, Oct. 22.

"Fighting Caravans," scheduled for Gary Cooper, has been postponed by Paramount until spring on account of weather.

Otto Brower, who will direct this picture, will also direct an earlier film with Cooper. Title not yet announced.

"BYRON'S" ENDING

Hollywood, Oct. 22.

"Lord Byron of Broadway," recently completed at M-G, will have a new ending. Picture is being held up for new scenes and dialog.

Change ordered when Harry Rapf returned from New York and disapproved of the finale.

STARRING FRANKIE DARRO

Hollywood, Oct. 22.

T. Hays Hunter, recently returned from England, is to direct a picture for Sono-Art starring Frankie Darro.

Story is being written by Fred Ball and Tom Gibson.

Cameramen's Chairman

Hollywood, Oct. 22.

Charles Sullivan (Pathe) elected chairman of the Producers' Cameramen's Committee to succeed Jack Gain (resigned from Paramount).

Committee is working with union representatives straightening out minor points in the cameraman's contract.

Cline on Vita Shorts

Hollywood, Oct. 22.

Eddie Cline transferred from FN. to the Warner lot where he will direct a series of eight Vitaphone shorts.

First "The Baby Bandit," featuring Bobby Watson and Anne Cornwall.

Witwer Yarn As Short

Hollywood, Oct. 22.

H. C. Witwer's "Alex the Great" will be transferred to the screen by Warners as a short.

Negotiations on with Paramount for the loan of Jack Oakie to play the lead.

Can't Wait

Hollywood, Oct. 22.

Unable to await the recovery of John Adolfi, ill, Lloyd Bacon has been assigned to direct "Green Stockings" for F. N.

Dorothy Mackaill and Basil Rathbone head cast.

Nancy Carroll's Musical

Los Angeles, Oct. 22.

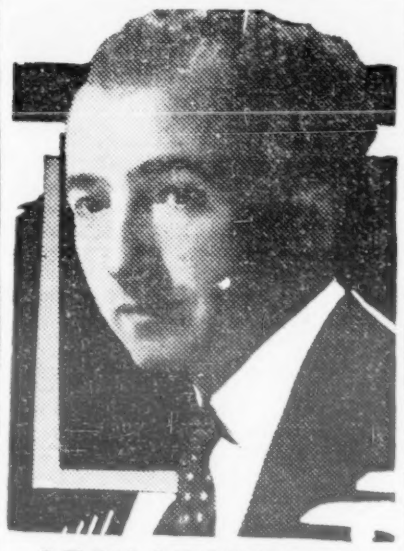
Paramount will star Nancy Carroll in a musical version of "Come Out of the Kitchen."

Wesley Ruggles, borrowed from Radio, will direct. Herman Mackiewicz writing script and dialog.

Hubbard Stays

Hollywood, Oct. 22.

Lucien Hubbard stays at Warners for another year as a production supervisor.



LEON LEONIDOFF

Roxy, New York

Director of Production (assistant to Mr. Rothafel)

"Scheherezade" retained for second week. Received the commendation of the entire New York press.

Herald Tribune: ". . . reveals the most brilliant ingenuity of choreographic design."

Shoot on Grandeur, Then Reduce to Normal Size

Hollywood, Oct. 22.

Fox has discovered how to reduce Grandeur (70mm) to 35mm size and retain many of the qualities of the wider film. Special printing machines are now being manufactured on the lot, and when these are installed almost every picture made by Fox will be shot exclusively by the wide film cameras.

To enable the studio to do this 40 cameras are necessary. Four are already in use, with 10 more due for delivery within the next few days.

While this work is being carried on, 1,000 Grandeur projectors are being built for installation in Fox houses.

RADIO'S STUDIO RECORD

Hollywood, Oct. 22.

Four pictures in simultaneous production is the record for Radio since its present ownership. Pictures, all starting within a week, are "Hit the Deck," "Love Comes Along," "Seven Keys to Baldpate" and "Dance Hall." Two others, "Case of Sergeant Grischa" and "The Firwalker," will also be in work before the four are completed.

Increased production necessitated the installation of two additional generators.

NIELAN'S "SERENA"

Hollywood, Oct. 22.

Marshall Neilan will direct Norma Shearer in "Serena Blandish" instead of "The Songwriter" for M-G.

Director then goes to Europe.

Loews Inspecting

Arthur and Dave Loew accompanied by Ludwig Lawrence, general representative of M-G-M in Europe, left New York Friday for a visit of survey and inspection.

They will give the west coast M-G-M officials some lowdown on foreign market conditions.

Denny's "Dark Chapter"

Hollywood, Oct. 22.

Reginald Denny's first star picture for Sono-Art will be "The Dark Chapter," London stage play by E. J. Rath.

In New "Kid Boots"

Los Angeles, Oct. 22.

Jack Oakie and Helen Kane will appear in Paramount's new version of "Kid Boots."

Frank Tuttle will direct.

Van Buren With Col

Los Angeles, Oct. 22.

A. H. Van Buren, recently resigned from Fox as dialog writer and director, is with Columbia in same capacity.

Jack Warner's Travel

Los Angeles, Oct. 22.

Jack Warner leaves for his two weeks' trip to New York Nov. 3.

Pathe's Manhattan Studios

Pathe has renewed its lease on the Manhattan Studios, 134th street and Park avenue, for three years, on an option basis.

First year's contract expired six weeks ago. Pathe then intended to move to the RCA Gramercy studios but believed its own studio the better one. Renewal was held up because of the litigation between the minor and major stockholders, which was threshed out last week.

Pathe shorts, delayed for the past six weeks, started grinding again Monday.

Lloyd Sheldon West

Hollywood, Oct. 22.

Lloyd Sheldon, who has been associate producer at Paramount's Long Island studio, has been transferred back here.

Western line-up of producers here now is Sheldon, Louis D. Lighton, Bennie Ziedman, J. G. Bachman and Hector Turnbull.

Radio's 60

Hollywood, Oct. 22.

When William LeBaron returns here plans for Radio's 1930-31 program will be fairly well lined up as to type and number of pictures.

Company's current program calls for 31 features. It is expected the new ticket will list 52 features plus eight supers.

'THEY KNEW' AS 'SUN KISSED'

Hollywood, Oct. 22.

M-G's version of Sidney Howard's "They Knew What They Wanted," will reach the screen as "Sun Kissed."

Hays organization, which objected to the play title when Paramount made the picture as a silent starring Pola Negri, is evidently still opposed to the original handle.

Swanson in Person

Gloria Swanson has postponed her departure for the coast, remaining in New York for a personal appearance at the premiere of "The Trespasser."

It follows "Why Bring That Up?" into the Rialto. Tentative date is Nov. 7.

Another "Fortune Hunter"

Los Angeles, Oct. 22.

Richard Arlen will be starred by Paramount in "The Fortune Hunter" under the direction of John Cromwell.

Story has been filmed several times.

U Changes Directors

Hollywood, Oct 22.

After shooting a week on "Paradise Ahoy," U, Emmett Flynn, was replaced by William Craft as director.

Water scenes shot at San Pedro, Cal.

Rogers' Next

Hollywood, Oct 22.

"By the Way Bill," newest title for Will Rogers' next for Fox. William Howard will direct.

Story by Ben Ames Williams and Sonya Levien.

Hoffman Seeing Plays

M. H. Hoffman is in New York for a few days looking over the new Broadway plays.

Hoffman will return to the cast to complete his musical talker of "Resurrection."

Turnbull's Search

Hollywood, Oct. 22.

Hector Turnbull left for New York seeking story and play material.

Will be east a month.

Howard Directing Rogers

Hollywood, Oct. 22.

Wm. K. Howard will direct the next Will Rogers picture.

A. T. & T. IS BUYING UP TELEVISION PATENTS

Washington, Oct. 20.

American Telephone and Telegraph continues to gather in patents on television devices. Latest such invention comes from H. G. Stokes, Brooklyn, with his application filed in 1926.

Other inventions with direct importance to the pictures include a device for producing motion pictures in stereoscopic relief, film for color photography, plural row motion picture camera, sound recording device upon with patent was applied for in 1926 and now acquired for Electrical Research, studio for translating talk as recorded, and still another patent on a projector.

Commissioner of Patents will forward complete details on any of these patents as included in the following list, if the name and number, along with ten cents to cover mailing and printing costs, is forwarded to him here in Washington, D. C.:

Arcuate film splice. Wm. F. McLaughlin and A. J. Swing, Bloomfield, N. J., assignors to Automatic Film Machine Corp. Filed April 8, 1927. Ser. No. 182,143. Three claims. 1,728,974.

Picture transmission (motion pictures by electrical transmission). H. G. Stokes, Brooklyn, N. Y., assignor to American Telephone and Telegraph Co. Filed July 8, 1926. Ser. No. 121,213. 10 claims. 1,728,986.

Synchronizing means for moving picture and talking machines. L. Kovacs, Troop, Pa. Filed March 10, 1927. Ser. No. 174,187. Two claims. 1,729,427.

Stereoscopic picture (method for producing motion pictures in stereoscopic relief). W. V. D. Kelley, Jersey City, and D. Tronolone, Fort Lee, N. J., assignors to Kelley Color Laboratory, Inc., Palisade, N. J. Filed July 24, 1924. Ser. No. 727,894. One claim. 1,729,617.

Film viewer (device for magnifying motion picture film for view of individual pictures). T. Farmer, Jr., New York City. Filed Oct. 29, 1927. Ser. No. 229,666. One claim. 1,729,660.

Film for color photography. R. Berthon, Neuilly, France, assignor, by mesne assignments, to Societe Francaise Cinechromatique (Procedes R. Berthon), Paris, France, a Corporation of France. Filed June 17, 1927. Ser. No. 199,558, and in France May 6, 1927. Two claims. 1,729,922.

Plural row motion picture camera. J. C. Stewart, Seattle, Wash. Filed May 25, 1926. Ser. No. 11,510. Three claims. 1,730,045.

Art of Artificial sound reproduction (talking and sound pictures). H. S. Heller, New York City, assignor, by mesne assignments, to Electrical Research Products, Inc. Filed Oct. 9, 1926. Ser. No. 140,556. One claim. 1,730,611.

Sound translating chamber (studios for reproducing sound for translation or recording). P. A. Robbins, Highland Park, Ill.

Focusing scale formphotographic cameras (still). P. W. Tierney, Rochester, N. Y., assignor to Eastman Kodak Co., Rochester. Filed June 29, 1928. Ser. No. 289,171. Seven claims. 1,730,956.

Recording device for cameras (automatic device for recording time of exposure on still camera). F. J. Kawatch, Saranac Lake, N. Y., assignor of one-half to D. Reader, Saranac Lake, N. Y. Filed June 13, 1927. Ser. No. 198,637. 10 claims. 1,731,198.

Motion picture projection machine. O. J. Antonelli, Fall River, Mass. Filed July 11, 1925. Ser. No. 42,947. Six claims. 1,731,733.

Highlight stop for cameras. C. G. Johnson, Eau Claire, Wis. Filed Oct. 28, 1927. Ser. No. 229,371. Three claims. 1,732,651.

Shift in Directors

Hollywood, Oct. 22.

With shooting one week to go, Norman Taurog replaces Reeves Eason as director of Tiffany Stahl's "Troopers Three."

Reason assigned: Taurog better fitted to handle the interior scenes.

Blanche Sweet's Divorce

Los Angeles, Oct. 22.

Blanche Sweet has been granted a divorce from Marshall Neilan on grounds of cruelty.

FAMOUS
MEGLIN KIDDIES
Featured by
FANCHON & MARCO

WEST COAST THEATRES presents
BRADFIELD
Senator Theatre, Sacramento, Calif.

SLIM MARTIN
AND HIS BAND
Now at COLORADO THEATRE, PASADENA, CALIF.

ELSA FREE
Dancer and Director
MALVENA FREE
DANCER
Featured in F. & M.
"JAZZ TEMPLE" Idea
Loew's State, Los Angeles, This Week

JONES and HULL
Featured in F. & M. "SWEET COOKIES" IDEA
Thanks to FANCHON & MARCO
Direction SHALLMAN BROS.

Finishing a most successful tour of the West Coast Theatres as the featured act of Fanchon and Marco's "GARDENS IDEA"
HORTON SPURR
Consistent praise of press and public. Excellent returns each and every theatre.
A good novelty that adds zest to any program. A hit in many Broadway productions, including "Kid Boots," "Ziegfeld Follies" and "The Ramblers."
9 RAMSEY ROAD, GREAT NECK, L. I., N. Y., OR WILLIAM MORRIS

Thacher's Arbitration Ruling Continues as Big Item for Talk

An unprecedented upset in the industry's contractural routine whereby theatre owners, technically, can ignore arbitration and even cancel existing film contracts is admitted in the Hays office to be established by Federal Judge Thacher's decision.

While attorneys for the producers' organization are hurriedly attempting to fill the gap declared by Judge Thacher to constitute the illegal restraint of the Hays contract and arbitration system, Abram Myers is spreading his version to indie leaders throughout the coun-

(Continued on Page 62)

Poughkeepsie Judgment

A judgment for $2,007 has been filed in the New York City Court by Metro-Goldwyn-Mayer against the East & West Hudson Theatres Corp. and Charles Suozzo, secretary of the company, on five notes payable in Poughkeepsie, N. Y.

The papers were served on Suozzo at Astoria, L. I.

RUSSELL R. COOK
"COOKIE"

39TH WEEK
Master of Ceremonies
STRATFORD THEATRE, CHICAGO
Per. Dir. CHARLIE HOGAN

JACK HANLEY
In Fanchon & Marco's "Sweet Cookies" Idea

RALPH SPENCE
DIALOGUE FOR M-G-M

Carlena Diamond
Singing and Dancing Harpist
Featured in F. & M.
"TYPES" IDEA

OLD ADVANCE DEPOSIT SYSTEM SUGGESTED

Minneapolis, Oct. 22.

Because arbitration in the Northwest is at a standstill owing to a dispute between distributors and exhibitors over its method of operation, distributors now are proposing a return to the advance desposit system to protect themselves.

Under the advance deposit system, exhibitors are required to pay a minimum of 25% on all contracts before acquiring a picture. This would be a counter-move to the walkout of the northwestern exhibitor unit from arbitration.

Tom Burke, United Artists' manager here, points out that exhibitors are continuing to buy pictures and sign contracts which contain the arbitration agreement. He says that his experience has taught him that 75% of the contracts not stipulating a penalty for violation cannot be enforced without resorting to law.

Despite the contracts, exhibitors in this territory have been unwilling to arbitrate. Although the advance deposit system will work a hardship on theatre owners, it is admitted, producing companies doing business in the northwest will be forced to safeguard their interests in this manner if arbitration is not resumed, according to Burke. The only other resort, he says, would be civil suits.

Spectacular $1.50 Fox Opening on Coast

Los Angeles, Oct. 22.

Fox's newest downtown house, Fox Palace, opened Wednesday night (Oct. 16) with the usual soup and fish, blatancy and bright lights. House was originally labelled Orpheum, vaude, but more recently was the Broadway Palace, grind.

Opening with "Hallelujah," policy is two-a-day, with pictures that can stand runs. Top is $1.50 with theatre seating 11,000 on three floors.

With the execs and first-line players of the studios turning out, opening was one of the most spectacular in downtown Los Angeles. For a while traffic along Broadway, between 6th and 7th streets blockaded.

No stage introduction of cast or execs but, as usual, celebs were introduced over radio on entering theatre.

Built for Sound

Binghamton, N. Y., Oct. 22.

The new Lyric theatre opening here last week is the first theatre erected in Binghamton especially for sound. It is owned by George W. King, veteran Binghamton showman, J. Frank Bovay is manager.

Seating capacity of 934, with 608 on the main floor.

Repairing Olympia

Olympia, New Haven, starting point for all Publix stage shows, is closing tomorrow (Thursday) to undergo renovation. It will remain dark for a week.

This is made possible with Publix Anniversary Show opening in Boston, the unit being too heavy for the Olympia to handle.

DIE OF PARROT PLAGUE

Two Fatal Cases of Strange Disease in Buenos Aires Theatre Cast

Buenos Aires, Oct. 22.

Two players in the cast of the Liceo theatre here have just died of psittachosis, mysterious tropical disease communicated by parrots. Other members of the company are ill of the same strange infection.

Play used recently called for the stage use of a parrot. A bird, recently brought from Santa Fe (Argentine province), was used for the purpose. It died of the disease about two weeks ago, after communicating it to the players.

Inquiry disclosed that there is a plague of the disease throughout Santa Fe, causing many deaths, although the theatre case was the first here.

PHOTOPHONE'S $2,995 DEVICE IN DEMAND

So big is the demand for RCA Photophone's cheaper talker device in New York that exhibitors are pulling wires with factional leaders in an effort to get an early installation.

The Phonofilm subsidiary, next January, or nearly a year late in its promise, will have its plant geared to turn out 250 $2,995 equipments, plus installation and accessory costs each month thereafter.

During November Radio contemplates but six installations. These will be in key spots over the country, serving as demonstrators along the lines Ford used for his new boiler. In December 100 equipments will be released.

Shortly after Radio commenced demonstrating the three grand talker, which realized its debut with the Abram Meyer recruiting rally of indies, a report got around the instrument would not function in houses with balconies. This seems to have been circulated by one of the engineers who was uncertain of his stuff, as the exhibs were just as quickly tipped off to the contrary.

Sunday Midnite Show Dodging Pa.'s Blue Laws

Reading, Pa., Oct. 22.

M. H. Shenkman, managing the State, Wilmer & Vincent house, is trying out Sunday night showings, opening ticket sales at 11:30 or 11:45, and opening his show a few minutes after 12, making it a Monday morning exhibition, keeping clear of the law.

So far the venture has been reasonably successful.

"Flight" as Road Show

Chicago, Oct. 22.

Columbia's special, "Flight," opens Oct. 24 at the Studebaker on a road show policy.

Penciled in for four weeks at the lake shore house, with probability of loop showing following.

Joe Leo Inspecting

Joe Leo, general operator of Fox Metropolitan Theatres, is leaving this week on a tour of inspection of the Fox Midwesco houses around Illinois and Wisconsin.

He will be gone about a week.

3,000 Play Dates on 5-Yr. Contracts Bulked Indie Prospects for T-S

How Tiffany was unwittingly made a party to Abram Myers recruiting rally for the Allied exhibitor organization during the grab for franchises is revealed with the end of the campaign and about 3,000 five-year exhibitor pledges to the company's good.

While the company had donated $35,000 to carry on the meetings with the understanding, it is claimed, that only franchises would be discussed some patriotic owner or owners in the locality being besieged always piped up with a request for details on the Allied system. Whether or not these organization recruiters were tipped off by advance wires to turn the trend of thought from franchises to the Allied banner isn't of much account to Tiffany now, although for a time companyites maintain they cleared the hall of their own crowd when Allied enlistments were in progress. The 3,000 franchises represent about 40% more play dates than Tiffany had ever before corralled in that field.

On product Tiffany is compelled to make three versions of each feature, excluding a possible handful. Fully 80% of the five-yearers are still silent although only 15% of that number are intending to remain mute.

This was one of the most interesting angles developed in the entire crusade, which included 21 cities. Since Radio's photophone, the $3,000 one, is in on the Allied movement, the affirmatives practically guarantee 2,000 cheaper talker prospects right off the plate for Radio.

50% More for Sound

In the Tiffany franchises there is a stipulation that increases the average silent rental 50% when sound comes through.

That "free picture" which Tiffany assured Allied for good measure, and which Radio has yet to take up with its directors, will be made after the first of the year, it is learned. Allied folk will describe what they want and, after meeting negative costs, will be able to cache the profits in its own treasury.

F. & M. Ideas on Discs

Fox plans to ballyhoo its Fanchon & Marco Ideas by phonograph record and radio.

Indications are that song numbers in Ideas leaving here will be recorded and records sent ahead of the show to be used as an advance herald over local stations.

MacFarland at Fox's

After several years with Universal in Paul Gulick's department, James Hood MacFarland has resigned to accept a post with Fox. He joins Glen Allvine's publicity department Monday, to handle general newspaper assignments and other work.

No successor in line yet at U, with Gulick handling MacFarland's work for time being.

"Shrew" Opens on Grind

"Taming of the Shrew," first Doug Fairbanks-Mary Pickford all-talker, has been set for a London run at the Pavilion.

The picture may open concurrently with its premiere in New York, in November, at the grind Rivoli or Rialto.

Any intention to $2 the talker has been abandoned.

2 In Indie

Two "names" from pictures whose contracts weren't renewed, James Murray of "Crowd" fame, and Merna Kennedy of "Broadway" laurels, have been engaged for an independent talker to be made by Continental.

Title is "Rampant Age" and story by Robert S. Carr.

4TH CONSECUTIVE YEAR
BENNY MEROFF

MARKS BROS.
Granada and Marbro Theatres
CHICAGO

DONALD DAVIS
Writing and Directing for
FOX

DOROTHY YOST
WRITING FOR
Metro-Goldwyn-Mayer

JOE LaROSE
PRODUCTIONS
FOX THEATRES

TRADO TWINS
HERE AGAIN
Loew's State, Los Angeles
Doubling Hotel Roosevelt
Hollywood

ADDIE SEAMON
The Only Girl Featured in
Boris Petroff's "THEY'RE OFF" Unit
Paramount, New York, Now, Oct. 18
Paramount, Brooklyn, Next Week, Oct. 25
BORIS PETROFF says:
"ADDIE SEAMON dances her way through my unit like a THOROUGHBRED."
Direction JERRY CARGILL
Thanks to EARL SAUNDERS

OPENING AT BOTH MARK STRAND THEATRES, NEW YORK AND BROOKLYN—NOV. 1st

VITAPHONE

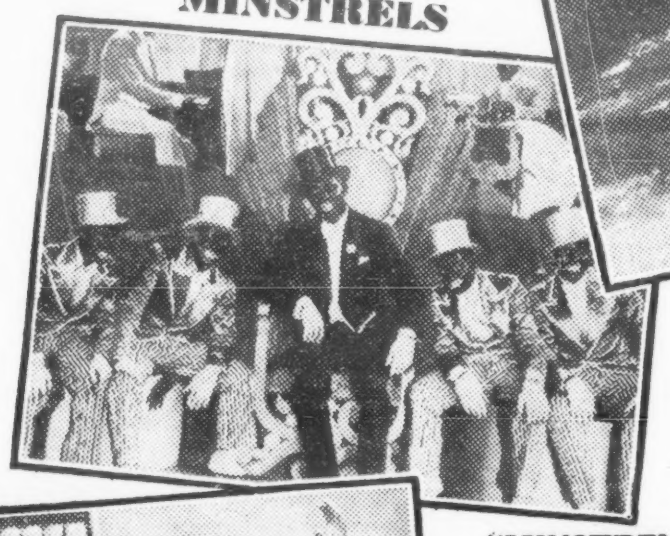
MUSICAL COMEDY

"HELLO BABY"
starring Ann Pennington, (2 reels) in Technicolor. Directed by Bryan Foy and Larry Ceballos.

OPERETTA

"SPANISH FIESTA"
Singing, dancing (1 reel) Technicolor, with Roberto Guzman, famous Mexican tenor

MINSTRELS



"MINSTREL DAYS"
Cast of 40 all colored players, including Mosby's Blue Blowers Band. Directed by Roy Mack.

DRAMA

"THE FRAME"
starring William Boyd with Charles B. Middleton and cast of 50. By Arthur Ceasar. Directed by Bryan Foy. (1 reel.)

SATIRE

"FRED ALLEN'S PRIZE PLAYLETS"
famous comedian of "The Little Show." Directed by Murray Roth.

SUPPLY THAT DEMAND for VARIETY

HERE are quality subjects covering every type of entertainment. VITAPHONE VARIETIES alone can offer you such an amazing, diversified array of short length features. From Vaudeville to Grand Opera. Every element of entertainment. Everything your patrons demand. Everything you need to build up your show.

WARNER BROS. & VITAPHONE VARIETIES
REG'D TRADE MARK

200 *from* HOLLYWOOD
200 *from* NEW YORK

VARIETIES

COMEDY DRAMA

"FINDERS KEEPERS"
prize playlet by George Kelly. Directed by Bryan Foy.

GRAND OPERA

"FAUST"
starring Charles Hackett, Chicago Opera Company tenor, with Chase Baromeo.

SINGING COMEDY

"THE MUSIC SHOP"
starring Dick Henderson, one reel of comedy and singing.

COMEDY

"FAINT HEART"
starring Bert Lahr, now in "Hold Everything". Directed by Murray Roth.

TRAVESTY

"IN THE NICK OF TIME"
by Edmund Joseph, starring Sidney Toler, now in Belasco's "It's a Wise Child". Directed by Murray Roth.

MANY in TECHNICOLOR

VITAPHONE VARIETIES are produced with the same care as our full length features. The unrivaled facilities and resources of Warner Bros. great studios guarantee the utmost in box-office and entertainment values. Start your show right and you can't go wrong. Every big circuit starts its shows with VITAPHONE VARIETIES

And a* LIBRARY *of* 1000 *To Select From

WARNER BROS. & VITAPHONE VARIETIES
REG'D TRADE MARK

"Vitaphone" is the registered trade-mark of the Vitaphone Corporation designating its products

THE WORLD'S GREATEST

PRESTIGE: Ten years of sure-fire showmanship—ten years of sensational stage success—is the record behind this gorgeous entertainment.

CRITERION: Greenwich Village Follies is the criterion of all revues in originality, variety of entertainment, lavish costuming and sheer beauty of production.

GREENWICH VILLAGE

SHOW IS COMING TO THE SCREEN

Ten Years of Sensational Success

CELEBRITIES: For a decade the most brilliant stars on the American stage have been recruited from the Greenwich Village Follies. Headliners with this Broadway institution have included such celebrities as: Bessie McCoy Davis, famous musical comedy singer; Mary Lewis, now Metropoliton Opera prima donna; Irene Franklin, featured in "Sweet Adeline"; Savoy and Brennan Team; Jimmy Watts, grotesque imitator; Ted Lewis, the Jazz King; Howard Marsh, Frank Crumit, Joe E. Browne, Bird Millman, Gordon Dooley, Al Herman, Carl Randall, Ula Sharon, Barbara Bennett, Paul Gregory and a numerous galaxy of other equally noted stars.

READY MADE AUDIENCE: At a conservative estimate a total of 10,000,000 amusement fans throughout the country have seen the Greenwich Village Follies and now await eagerly the coming of this superb show to the audible screen.

In New York City alone more than a half-million people yearly have applauded the Greenwich Village Follies since their inception in 1919. Another half-million throughout the country yearly have seen the Follies on the road.

Here is a tremendous ready-made audience that will clamor at your box office when the Greenwich Village Follies show your house!

And Now—In Its Tenth Edition—On The Audible Screen

PATHE

FOLLIES

Through special arrangement with Jones & Green, the Broadway producers . . . . .

ALL IN MUSIC—SOUND—DIALOGUE

Indies Confronted by Many "Saviors," All Anxious to Be In Revivals of Safety First

A great era of revivals for independent box offices seems under way. Although the indies have heard so much about their own hardships that they're ready to kick in, and although even some of the Sundays and MacPhersons in competition for their leadership figure that 2,000 will certainly die and that 15% are served at a loss to producers, the lists of healers and guides are swelling weekly.

Three self-styled organizations are out after memberships. While two are holding feeds and using the old Sunday school routine for youngsters to get attention, the third is philanthropic, in intent, at least. This outfit has a "pay after you play" policy and then kicks back some of the dough later on in dividends.

A fourth would now be in formation were it not for the "adverse" decision on arbitration. As soon as that is cleared up and after the others have had a chance to blow or hold their conventions, this one will settle down to the serious business of indie conscription.

Each one points out advantages over the other, until the poor indie is getting so bewildered he admits he doesn't know which organization's creed to adopt.

Where leaders versed in indie politics and characteristics had a tough enough time holding the boys in line when they represented a power in the business and when the dominant trait was to hold until the crucial moment when internal fireworks always broke, the new leaders are chiefly interested in retailing the boys something.

When YOU SAY FANCHON and MARCO You say IT ALL
A FOX WEST COAST THEATRE UNIT
Ask JACK LOEB

ERPI's Frisco Office

Los Angeles, Oct. 22.

Arthur Lamb, former exchange manager for M-G, has been appointed district sales representative for ERPI in San Francisco. San Francisco had previously been handled by the Los Angeles office.

J. R. West, who recently came on from New York, is western sales manager.

"Revue" Out

Hollywood, Oct. 22.

Fox is soft peddling the revue type of picture.

Order has been issued that the term "revue" must not be used on the screen in any future picture, or in publicity from Fox offices. Too many revues.

Seating Readjustment for St. Paul Neighborhooders

St. Paul, Oct. 22.

Publix, with 10 suburbans will have but six and those classy when it gets through with the first sensible seating adjustment for neighborhoods seen in these parts.

St. Clair, Forest and Astor go dark for good; Dale will be rebuilt into a garage.

The six remaining, all revamped and dolled up with "atmosphere" are Capitol, Garden, Mounds, Park, Uptown and Faust.

Utica House at Auction

Utica, N. Y., Oct. 22.

The Hartford, owned by the Garvey Enterprises, went under the hammer at public auction in the sheriff's office. In behalf of the mortgage holders, Senator Henry D. Williams bid in the neighborhood picture house property for $11,000.

House is slated for reselling to The Players, local amateur dramatic group.

This theatre opened to good business in New Hartford, actually an extension of South Utica, but ran into tough luck after a vigorous campaign for Sunday pictures, which barely passed through church activity.

Several tries at reopening were unsuccessful.

G-B Didn't Sell

G-B Theatres Corp. has not sold any of its houses in New England as reported.

Broadway in Springfield, Mass., was leased to Publix.

ARK. LOSES 'SUNDAY' CASE

Judge Orders Jury to Acquit Saenger Health Employees

Pine Bluff, Ark., Oct. 22.

As alleged violation of the Sabbath laws by Elizabeth Stewart, ticket seller; Dolf Kastor and Eddie Royster, all employees of the Saenger theatre, came up in the Jefferson Circuit Court. After hearing the only two witnesses the State put on the stand, Judge T. G. Parham ordered the jury to return a verdict for the defendants.

The trial was in connection with the operation of the Saenger, Sunday, June 30, sponsored by the American Legion Relief Committee. It was not shown that the theatre employees were required to work by the management. The entire proceeds from the day's receipts went to the relief fund and none to the Saenger.

One of the features of the trial was the questioning of Ted Dans by a prospective juror, who interrupted the questioning to inquire, "What are they going to do with the singers who get pay for playing on Sunday in church choirs?" He was informed that had nothing to do with this case.

Other cases against the same defendants will probably be dropped, but it is not known what will happen if the theatre continues to open on Sunday when the American Legion does not sponsor the show.

U's "Gamblers" at Colony

"Mississippi Gamblers" is the next U picture, rated as a special, to go into the Colony, New York, opening there Saturday. A few more Pathes are booked to sandwich the U's going into the house.

When told that Colony and a bunch of arties were only regular film houses still in Saturday openings, a U man said:

"When all the arties have gone Friday opening, then maybe the Colony will."

Title Changes

Among title changes of U pictures are:

"Mlle. Cayenne" to "The Barbary Coast."

"Kiss Proof" to "Week End Girl."

Chi Standee Enforcement Cost $25,000 on Sunday

Chicago, Oct. 22.

A standee fire ordinance passed in 1912 and a dead letter since until late last week by its enforcement Sunday cost Balaban & Katz a $25,000 drop in gross alone in their houses.

The ordinance prohibits standees in the lobby of a theatre. No one knows the cause of its sudden revival.

ABNER SILVER

What I Like in Hollywood

Avocados, George Olsen's music, Bob Murphy beds, Little Mitzie's Kane impression, Abe Meyer's secretary, Geo. Jessel's swimming pool, Dr. Riesenfeld's buffet, Herman Schenck's job, Arthur Johnston's home on the hill, large advances sent from N. Y., Geo. Waggner's Buick, Arthur Franklin's women, Ben Jacksen's disposition, Con Conrad's beret, Burtnett's orchestra, Roosevelt lobbyists, Orsatti's vitality.

Stopping at 1929 Whitley Ave.

COSTUMES FOR HIRE
PRODUCTIONS
EXPLOITATIONS
PRESENTATIONS
BROOKS COSTUMES
143 W. 40th ST. N.Y.C.

The National Broadcasting Company Takes Extreme Pleasure in Announcing That

MORTON DOWNEY

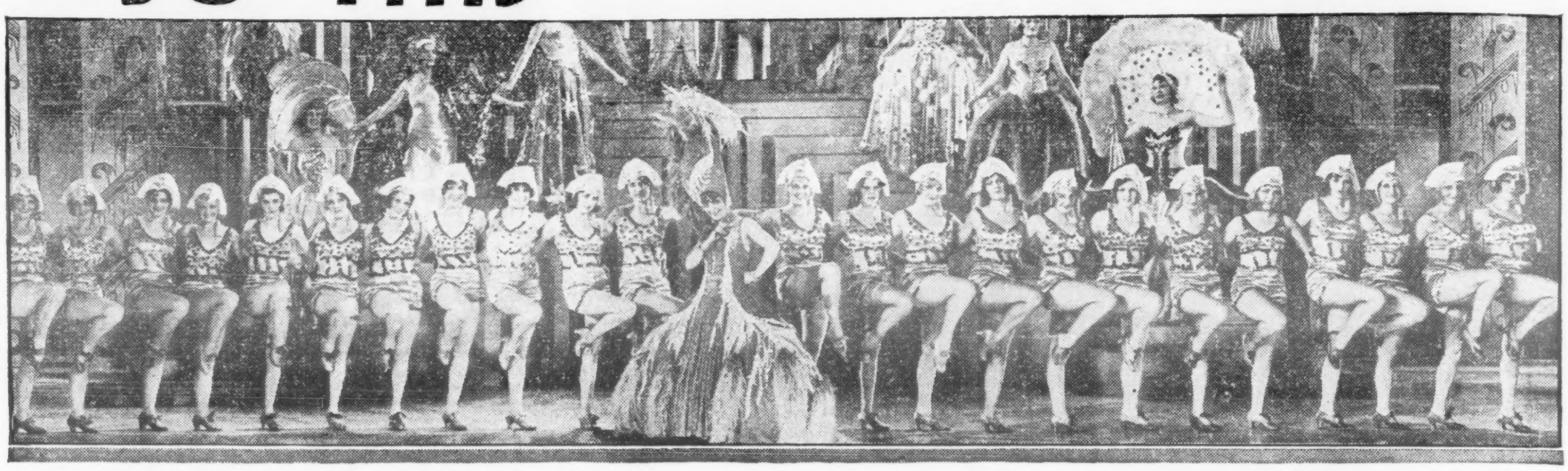
TENOR

HAS BEEN PLACED UNDER ITS EXCLUSIVE MANAGEMENT

Personal Direction EDWIN SCHEUING

The Box-Office Parade Starts!
"Flight"- Standing Them Up! . . . in
Fox, New Haven; Fox Hartford; Strand, Stamford; Sheridan Sq., Pittsburgh; U.S. Paterson; Fox, Bridgeport; Newark, Newark; Orpheum, Denver; Empire, Birmingham, Ala.; Grand, Crookston, Minn.; Crown, New London, Conn.; Palace, Huntington, W. Va.; Princess, Toledo; Fox Elm St., Worcester, Mass.; Rivoli, Baltimore; Gates, Portsmouth, Va.; Palace, Newport News, Va.; Newport, Norfolk, Va.
It's the smash riot of the year
COLUMBIA PICTURES
SRO
A Columbia Sensation!
"FLIGHT" with JACK HOLT · LILA LEE · RALPH GRAVES
A FRANK R. CAPRA HIT

SO THIS *Spectacular Stage Settings*

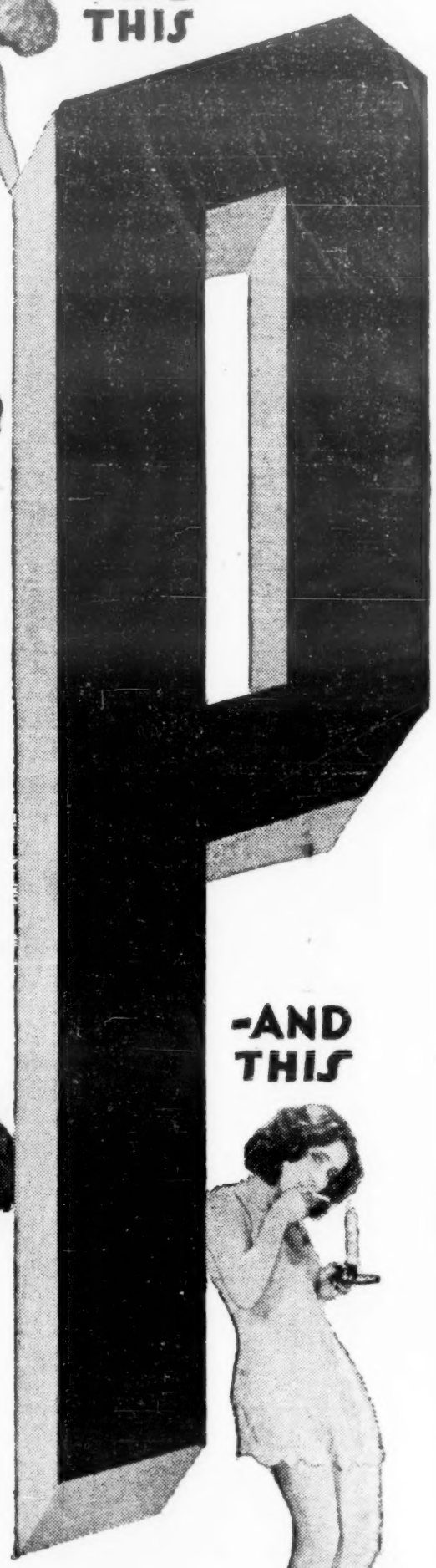


(Irene Bordoni singing "Somebody Mighty Like You" in the most colorful setting the screen has ever known)

- AND THIS

Technicolor!
Million Dollar Gowns!
7 Big Songs!
$6.60 Revue!
5 Great Stars!
Laughs!
Romance!

-AND THIS



-AND THIS

-AND THIS

iS

First National Pictures

Oo-la-la Costumes

-AND THIS

500 of Hollywood's Prettiest Girls!

WORLD PREMIERE on Broadway, Nov. 7

$5.00—Auspices "New York American" Xmas Fund

-AND THIS

ADD

IRENE

BORDONI

-AND THIS

(Jack Buchanan and the beauty chorus that will captivate the world)

JACK BUCHANAN
JASON ROBARDS, LOUISE
CLOSSER HALE, ZASU PITTS

Based on play by Martin Brown

A FIRST NATIONAL AND
VITAPHONE PICTURE

Inside Stuff—Pictures

With good fortune and the existence of two-year contracts in most cities and towns, Publix has had to settle things with stage hands and musicians' union in only 50 spots, none serious. Harry Sherman, director of special relations for Publix, is now on the road, cleaning up disputes on new contracts, mostly in the west and south. There has been less trouble this year during the contracting season than ever before. Publix is particularly lucky with no reports of bad difficulties in any city it operates for the past six months.

In St. Louis, where a serious strike situation exists with musicians out of all houses, Publix is an innocent victim through its affiliations with the Skouras people. The St. Louis dispute is with the St. Louis Amusement Company (Skouras and Warner), operating 25 smaller houses.

Next fall more contracts will have to be negotiated than this year.

A high priced specialist on miniatures offered a job by a certain studio found himself unable to accept because another lot intended taking up his option. A few days before the contract came up for renewal, studio manager notified him his option would be exercised but asked if he wouldn't work at his present figure on the next lap instead of the advanced price as called for. The technician refused, hoping that the studio would then reject renewal, but no such luck.

Miniature man appeared to become hearted and agreed that his salary was pretty high and that if the studio would put him on a week-to-week basis he would accept the lower rate. Officials jumped at this. The technician then worked one week, and then left to sign with the other studio at a much higher figure.

The break between Radio and the Hays organization, reported near a few weeks ago because of the picture subsidiary's hook-up on franchising the insurgent Myer's group, has been averted. Following the crisis which, Haysians say, came with Radio's enlightenment on the political aspects of the selling field, everything adjusted itself "normally." Radio, Haysites observe, entered into the agreement with Allied States initially unaware of the mechanics of the field; that they couldn't sell an indie paying a $7.50 rental a franchise and expect big dough or any consideration from the big chain house in the vicinity.

But RKO had entered into the agreement and had to see it through. At the same time they had to consider the members of Hays outfit as the biggest rent payers in the field.

Haysites are now satisfied with the course Radio is now pursuing, it

(Continued on page 53)

JOSE BOHR

(South America's Most Popular Actor, Composer and Entertainer)

NOW

Starring in and Supervising

"SOMBRAS DE GLORIA"

Spanish Version of

"BLAZE O' GLORY"

A Sono-Art Production

This is the first Spanish all-talking, singing super production made in the history of motion pictures

METROPOLITAN STUDIOS

HOLLYWOOD CALIFORNIA

"AMERICAN'S" FUND PREMIERE FOR "PARIS"

"Paris," the First National picture starring Irene Bordoni, will open at the Central Nov. 7 instead of Oct. 24. Premiere will be held under the auspices of the New York "American" Christmas Fund, to which the entire proceeds of the opening night will go.

As a result of this arrangement, engineered in behalf of First National by Charles Einfeld, the picture will get two weeks' plugging, not only in the "American," but also in the New York "Journal" and "Daily Mirror," with column comment promised in the writings of Damon Runyon and Arthur Brisbane.

Additionally, the "American" has assigned a special corps of advertising solicitors to sell tickets for the affair, which is to be rigidly formal. So much so it is reported 12 orders for silk hats have gone forth from the F. N. offices.

Bronx Indies Merge

After negotiations for purchase of one by the other, Cocalis and Springer Circuits, in the Bronx, have decided to combine, with the amalgamation to be known as the Cocalis-Springer Circuit of Theatres.

Cocalis has four houses in the Bronx, Interboro, Castle Hill, Rosedale and Marble Hill, with others scattered from Yonkers to Elizabeth, N. J. Springer's two Bronx houses are the Ward and Dyckman, with two others, Symphony and Essex, located downtown.

With the combine Cocalis will make his headquarters with Springer at the latter's Symphony theatre.

Jesse James Kin Loses

Los Angeles, Oct. 22.

Jesse Estelle James's $65,000 damage suit against Paramount resulted in a $47 judgment for Par in Superior Court.

Miss James alleged she was promised a job in a picture based on the life of her grandfather, Jesse James, which was made by Fred Thomson two years ago and released through Par.

Picture people answered that Fred Thomson was separate company and had nothing to do with making of picture. Par was only releasing and distributing medium. Consequently not responsible for Thomson's debts.

A. C. Hayman Retires

Buffalo, Oct. 22.

A. C. Hayman has retired from the show business following the leasing by him last week for 21 years of the Cataract and Strand, Niagara Falls, to William Fox.

Fox also gets the Bellevue, Falls' neighborhooder. Al Beckerich will look after the three of 'em for Fox.

2 in Lexington, Ky.

Louisville, Oct. 22.

M. Switow & Sons, operators of theatres in this vicinity, have leased to Publix their State and Kentucky theatres in Lexington, Ky., for 20 years.

The Kentucky was built in 1921 and has 1,400 seats. State constructed last year and 1,000 seats.

Present straight films continued and no changes in management are contemplated for the present.

"Rio Rita" Released

RKO's "Rio Rita" is being generally released. It is now appearing at some points.

RKO has no intention, says Joe Schnitzer, of road showing the special talker beyond the $2 Carroll, New York, where it is current.

Al Anson, Minn. D. M.

Duluth, Oct. 22.

Al Anson, manager of the Lyceum for eight years, has been appointed district manager for Publix, covering Duluth, Superior, Eleventh, Virginia and Hibbing.

Has 20 houses under his jurisdiction.

"Flight" at Capitol

"Flight," Columbia's special, goes into the Capitol, on Broadway, following its run at the Cohan.

"B'way Scandals" at Cohan

"Broadway Scandals," Columbia special, all-musical, talker, will open at the Cohan, New York, Oct. 29, succeeding "Flight," present incumbent.

24 Musical Tabs

Hollywood, Oct. 22.

After making four tabloid comedies in technicolor as two-reelers, Warners have decided to stretch the series to 24.

Stage and vaude players, of which the town is now full, will be utilized.

Max Scheck and Roy Mack will direct a big percentage. Others to be made by feature directors, now on Warner and F. N. pay roll.

GRANDEUR MAY BE FOX NATIONAL ROAD SHOWS

Grandeur features will officially inaugurate the revival of road shows by William Fox, instead of "Sunny Side Up," first announced.

While the current picture at the Gaiety, New York, will be spotted in Boston, Philadelphia and Chicago, it will then be generally released.

Foxites in reconsidering the national road show campaign have decided that its success may be best secured by the introduction of the wide film innovation.

Only five hours are required to set up the new Grandeur equipment for road show purposes, it is claimed.

At present, even though all of the Fox bigger features are being shot in 70 millimeters, Fox people say the first road show in Grandeur will not be gotten under way until next summer. Grandeur distributors have already reported that, outside of a few Fox houses in key centers, mass installations will not be made before September, 1930.

T-S on Side Street?

Tiffany-Stahl is said to have decided the weekly overhead for the Globe on Broadway as a $2 picture house was too high, amounting to almost $10,000 in gross rental alone. Accordingly T-S has gone in search of a side street theatre for the T-S specials.

It's reported the picture producer has a leaning toward the Harris on 42d street. That house is reported obtainable on a year's lease at $150,000.

PIT ORCHESTRA BACK AT PARAMOUNT, N. Y.

The symphonic orchestra situation on Broadway having convinced Publix it must compete with the Roxy and Capitol from the pit as well as stage and screen, a pit symphonic orchestra is being planned for Paramount as a regular feature.

The Brooklyn Par has a crack band, with members hand-picked from Publix theatres all over the country.

When the Times Square house opened two years ago it had a full-sized symphony band in the pit, but discarded it with the growth of the stage band idea.

Lichtman Checking Up

To check up on sales and hop up the boys about the new product, Al Lichtman, now on his way to Los Angeles, first stop, will make a tour of the United Artists exchanges over the country. He will be away about two months.

Lichtman left New York Saturday in Joe Schenck's party, which also included Nick Schenck, Marvin Schenck, assisting vaude booking head of Loew's, and Arthur Stebbins, insurance man and Schenck's nephew.

Casino, Frisco, 1st Run At 40c, With Columbias

San Francisco, Oct. 22.

In changing the policy of the Casino theatre from 20c grind to first run with presentations, Ackerman & Harris have the Columbia features. First is "Flight."

Under the new policy a price boost to 40c will go into effect. House has been wired.

Sam Harris is scheduled personally to manage the theatre and plans to move intact the girl show that A. & H. had in the El Capitan, to the Casino.

Reade in Kingston, N. Y.

Walter Reade now has complete control of the Kingston and Broadway theatres, Kingston, N. Y. He has just acquired all the stock held by Harry Lazarus.

PARAMOUNT NOW

BORIS PETROFF'S

Sensational Story-Unit

"THEY'RE OFF"

with

FORSYTHE AND KELLY

Dir. WILLIAM MORRIS

MAX TURNER NAT KALCHEIM

Here's a Real Opportunity for A Real Live Young Advertising And Exploitation Man.

Have You a Keen and Fast Thinking Mind?

Do You Write a Good Story?

Have You Ad Layout Sense?

Can You Write Convincing Selling Ad Copy?

Can You Make Effective Exploitation Tie-Ups?

If you excel in any one or more of these accomplishments and you are a go-getter, there's an excellent chance for you to connect with a progressive theatrical concern offering you an unlimited future.

Write your qualifications, present or past experience, salary expected, to A. B., Box 44, Variety, Chicago

TO THE TOP IN EIGHT MONTHS...

RADIO'S MIRACLE SUCCESS

A Tribute to Radio Pictures by Film Daily:

"RIO RITA" marks the turning point in the brilliant career of Radio Pictures. It justifies all the claims they have been making for the past eight months.

Here is a big producing organization that has come through splendidly with a record of performance on promises. It is probably also true that Radio Pictures has hit the peak in shorter time than any other company in the history of the business. Eight Months! Think that one over." . . . . . .

RADIO'S DRIVE TO T
IN HISTORY OF WORL

A Miracle of Organization and Modern Showmanship Is Wrought before the Startled Eyes of the Show World as Radio Daring . . . Radio Resources and Radio Genius Accomplish Most Spectacular Achievement Since the Birth of the Motion Picture.

WHEN, in the history of motion pictures, has an organization matched the amazing record of Radio Pictures?

When has a company clicked as emphatically as Radio Pictures in so short a time?

When has a company changed its policy overnight, as it were, and swept through with the most astounding record of showmanly performance ever chronicled in this or any other industry?

The scoffers have been silenced . . . doubters squelched . . . pessimists and gloom-spreaders muffled . . .

AND THE WHOLE SHOW WORLD RISES IN MAGNIFICENT TRIBUTE TO RADIO PICTURES AND THE GLORY OF ITS CONQUEST . . . . . .

TOP UNMATCHED
RLD SHOW BUSINESS

RADIO FIRST ON THE AIR!

The great RKO Radio Hour every Tuesday night, coast-to-coast broadcast, heralds the coming Radio attractions to America's millions.

The RKO Half Hour every Thursday late afternoon also spans the nation with songs from Radio Pictures.

The Fleischmann Hour chose Bebe Daniels for its big spot and Bebe sang to millions. The Pure Oil Hour also honored Miss Daniels last week with Al Jolson. This brilliant young star will continue to be a radio feature. Radio, therefore, gives you the best and the most in radio exploitation and you can hear the resultant jingle at your box-office!

PAGEANT OF THE TITANS MARCHING TO LEADERSHIP

RIO RITA

Third smash sell-out week, Earl Carroll Theatre, N. Y. Thousands turned away as Big Town clamors for seats. Tickets now on sale for Thanksgiving and Xmas.

Second Huge Week Lafayette, Buffalo.

STREET GIRL

Record-wrecking sweep everywhere
Upheaval at RKO Erlanger, Phila.

And Now Another Music-Dramatic Smash

JAZZ HEAVEN

(what a title!)

Opening extended run $2. top
Globe, New York, Oct. 29

Hit Follows Hit . . . sensation follows sensation . . . in Radio's regiment of super-attractions . . . fulfilling every claim . . . confirming every pledge.

Radio PICTURES

Miracle Workers

Theatre Stocks Hesitate

(Continued from page 7)

Eastman Kodak, amounting to 34½ a share; Fox, 16½ and Radio Corp., 18¾. In point of actual ground traveled in the downward course, Shubert leads the procession with a decline of 47½ from 74½ to 27 since spring.

Week's Swing

Issue.	Last week.	Monday.	Net chge.
American Seat.	34¼	32	— 2¼
Con. Film pfd..	23⅞	20	— 3⅞
East. Kodak....	250¾	216¼	—34½
Loew	64⅝	57	— 7⅝
Keith pfd.....	113	101½	—11½
Fox Class A....	102½	86¼	—16½
RKO	36⅜	26¼	—10⅛
Par-Fam-L.....	75½	67¾	— 7¾
Pathe Class A..	18¾	10¼	— 8½
Shubert	36⅜	27	— 9½
RCA	94¼	75¾	—18½
Warner Bros...	55	46¼	— 8¾

Seems to be no question but that most of the operating pools found themselves sold to a standstill. The Paramount clique stuck by its guns longest, and even at the peak of the havoc Monday afternoon kept up a rearguard defense on the retreat. The Fox sponsor apparently had the resources to conduct an orderly retreat also, keeping price levels on a fair front and marshaling power enough to stage a rally when pressure relaxed in Monday's last half hour, when it went from 87 to 92 on the rebound.

The coterie behind Eastman Kodak took an enormous amount of punishment, but were still in the ring at the end of Monday's round, organizing a last-minute drive that carried their issue up a net 6 points for the day to 223¾.

Pools Go Floppo

Elsewhere in the group there seemed to be no organized campaign. Most pools early in the slump gave up all efforts to hold a resistance point. Pathe preferred nose dived from 16 to 10 flat Saturday before its partisans offered support. They rallied the stock to 15 at the close, only to see it go to a double bottom of 10 Monday around noon. Circumstances here was the report of two weeks ago that the pool management in the Pathe-Shubert deal (then believed to be on the eve of closing, but now understood to be off) had been put in the hands of Arthur Cutten, the Chicago operator. It was against the Cutten stocks that the shock troops of the bears were launched. Reports of the collapse of the Pathe-Shubert deal probably had much to do with the special weakness in Shubert, and also had an indirect adverse effect upon Radio-Keith, where a remarkable performance was noted.

Radio-Keith had attracted a good deal of attention by its sturdy action during the wide break of Oct. 4. When the pressure of that drive subsided, it did a complete about-face, leaving the inference that the pool had dissolved with the failure of the Pathe-Shubert consolidation deal. Behavior on the break gave color to idea clique had disbanded.

In all probability the debacle in Shubert was brought about by somebody in the bull coterie getting so involved elsewhere in the list that something had to be sacrificed to save his whole position. Certainly at 27 pretty much the worst in the Shubert theatre circuit future ought to be discounted, including even passing of dividend.

Combustion Engineering, for instance, went not much below that level, even after its directors had voted against the regular dividend. Shubert bonds held steady fairly well above their recent bottom, by the way. So did the Pathe obligations, for that matter. Until this crash the longs hooked in Shubert have taken their medicine with good grace. There was no panicky liquidation over the past two months except from scattered outsiders. Monday's turnover in Shubert was 3,200 shares, the biggest total for a day in months.

That W. B.-Par Ratio

Warner again broke line with Paramount, abandoning anything like parity on the rumored exchange which, if the terms reported in office call are correct, should maintain the ratio of 4 Warner for 3 Paramount. On that basis Warner's low of 46 would indicate a relative level of 61 for Par, instead of its bottom of 67¾. If the reported ratio is correct and the consolidation goes through, it would be practical to buy Warner and sell Paramount and take a profit by undoing the straddle when the two issues drew together again.

In brokerage circles the suggestion is made that the premium enjoyed by Paramount is the expression of traders that they prefer a long pull position in Par if the amalgamation fails to materialize and are willing to pay a difference for the advantage, be it real or imagined. Paramount's statement for nine months was due this week. Forecasts put the net around $6 for the year, estimated. Bulls in the stock have been talking better than that, estimating up to $7 for the full year. No question but that earnings are at a high rate, probably 50% in excess of the 1928 net. On the other hand, the Warner dividend yield of $3.12½ is distinctly higher than Par's $3, in relation to the market prices.

Fox Theatres

Developments were almost equally interesting on the Curb, centering in the two active issues, Fox Theatres and General Theatre Equipment, whose fortunes were opposite. Coming of the crash right upon the opening of William Fox's campaign to attract public buying of his theatres issues, created a real situation. Bears scanning the list for targets to shoot at picked upon Fox. Monday alone that stock turned over 20,000 shares. Early bear assaults against the price were successful. It was hammered from above 26 to 22½, but in the last half hour took the aggressive and ran up to better than 25, forcing a good deal of covering on yesterday's opening. Point here is that the defense was able to marshal enough strength to hold its stock close to the line, even in the face of terrific pressure, a maneuver that ought to be first rate advertising for the sales campaign later on.

Gen. Theatres Off

General Theatres Equipment suffered sadly from over-advertising. It has been the subject of exploitation by newspaper paid advertising and by brokerage ballyhoo and a large outside participation apparently was drawn in on its sensational climb from 30 to 66. The shake-out hit it just at the top of its stride. Timid outside longs were forced out early and Monday finished the job, with the stock hammered down to 43 and closing at 45 for net loss on the day of 6½. Fox interests are concerned here somewhat, but apparently were too busy elsewhere to do much on Equipment. Stock is new and untested, also its being in the form of voting trust certificates does it no special good.

View among experienced traders is that so wide and violent a break precludes the likelihood of any broad advance for some time to come, outside of the lively rebound immediately the selling has worn itself out and a covering movement starts. One excellent suggestion is to wait until the daily volume of trading settles back to normal and there to take on proved securities for the slow recovery.

Summary for week ending Saturday, October 19:

STOCK EXCHANGE

1929 High	1929 Low	Sales.	Issue, and rate.	High.	Low.	Last.	Net Chge.
41¼	30	1,800	American Seat (3).....	34¼	32½	32½	— 2⅜
25¾	21⅞	6,700	Consol. Film pfd. (2).....	23¾	22	22	— 1½
30¾	24¼	2,800	Do. pref. (2).....	25⅞	24¼	24¼	.....
264¾	168	68,600	Eastman Kodak (8).....	250¾	217¼	217½	—25½
84½	48½	5,600	Loew (3).....	61⅝	55⅝	59¾	— 4¼
140¾	92¼	500	Do. pref. (6½).....	96¼	92⅛	92¼	— 7¾
40⅝	25	....	Keith	..	..	37⅛	.....
138	94½	2,200	Do. pref. (7).....	113	103	103	—11¾
105¼	80¼	37,300	Fox Class A (4).....	102½	92¼	92¼	— 8⅝
24	16	2,600	Madison Square Garden (1½)...	18¼	17¼	17⅛	— ½
27	24	300	Met-G-M pref. (1.89).....	24⅝	24¼	24⅜	— ⅞
46⅞	19	102,900	R-K-O	36⅜	28¼	29	— 6½
60¾	12½	1,900	Motion Picture Cap.....	38½	31⅛	31⅛	— 6⅜
75½	55⅛	113,300	Paramount-Fam-Lasky (3).....	75½	70⅛	71	— 2⅝
14¼	7	16,000	Pathe Exchange.....	8⅝	7½	7½	— 1½
30	10	5,000	Pathe Class A.....	18⅝	10	15	— 2½
74½	27	2,000	Shubert (5).....	36⅝	27	28¼	— 8
114¾	68¼	591,000	RCA	94¼	82¾	83	— 8
93	59	100	Universal pref. (8).....	67	65	65	— ¾
64½	48½	47,600	Warner Bros.....	55	49	49⅝	— 4
			CURB				
38¾	28	2,100	Col. Picts.....	31¼	29	30⅞	— ⅞
37¼	21½	78,500	Fox Theatres.....	29¼	23¼	26	— 2⅝
66½	31	29,100	Gen. Thr. Equip. v.t.c.....	61½	51	51⅞	— 7⅞
49¾	19	400	Loew rts.....	27	23¼	23¼	— 3⅝
36	20¾	7,800	Nat Screen.....	23¼	20⅝	20¾	— 3⅝
19	2⅝	5,500	Warner Bros.....	3	2⅝	2⅝	.....
			BONDS				
97	74⅝	$17,000	Keith 6s, '46.....	82½	81½	82	.....
124	103	14,000	Loew 6s, '41.....	106¾	106¼	106⅝	— ⅜
100½	92	11,000	Do., ex war.....	93⅝	92⅞	93⅝	+ 2
84	58	21,000	Pathe 7s, '37.....	65	64	64	— 1½
100⅝	96⅝	6,000	Par-Fam-Lasky 6s, '47.....	99	98	98⅝	+ ¾
91½	62½	3,000	Shubert 6s.....	70¼	67	67	— 3⅛

ISSUES IN OTHER MARKETS
All Quoted for Monday

Bid	Asked.					
			Over the Counter			
			New York			
26	29	....	Roxy, Class A (3.50).....	..	..	..
27½	30¼	....	Unit do.....	..	..	..
3½	4½	....	Unit do.....	..	..	..
2	3	....	De Forest Phono.....	..	..	..
77	89	....	Technicolor	..	..	..
			Los Angeles			
..	..	24	Roach, Inc.	15	15	15
			Montreal			
..	..	2,517	Fam Play of Can.....	53	51	52½
			Toronto			
..	..	290	Fam Play of Can.....	53	52¼	52¼

Damage Suit in Balto Over Auditorium Lease

Baltimore, Oct. 22.

James L. Kernan Co., owner of the Auditorium theatre, has filed suit against Morris A. Mechanic, owner and operator of the New Theatre, claiming $50,000 damages.

It is the outcome of Mechanic's withdrawal from an alleged agreement to lease the Auditorium from October 14 to next July at a gross rental of $27,000, plus $175 weekly for light and heat.

The deal, which Mechanic claims was an option and the plaintiff's claim was a contract, was the outgrowth of a plan by Harry Van Hoven and Harry Gruver to lease the theatre as a day-and-date stand for Fox and RKO films booked at the New.

When Mechanic, who controls the first-run franchise for this product in Baltimore, thought over the proposition he expressed a desire to handle the Auditorium scheme himself, so Van Hoven and Gruver stepped aside, the former introducing Mechanic to the Schanbergers (J. L. Kernan Co.) and figuring as commission agent in the deal.

It is rumored plans are pending for a picture policy at the Auditorium with Mischa Guterson, who engineered the defunct de luxe policy, once more figuring.

Fox Takes Over Houses Of Interstate, Texas

Dallas, Oct. 22.

It's locally understood William Fox assumed the operation of the Interstate Circuit of this state Saturday. It will be operated in conjunction with Fox West Coast chain by Harold B. Franklin.

Interstate is reputed to have been valued by Fox's appraisers at $7,000,000. It includes around 10 theatres in seven cities, with additional real estate. Karl Hoblitzelle, head of Interstate, is said to have received half cash and half Fox Films stock in payment.

Interstate's most recent house at San Antonio, valued at around $2,000,000, is about the only theatre of the group with a mortgage on it.

Whether Hoblitzelle will remain as the state's director under Franklin or retire from the show business is not known.

A report is that Franklin will send in the Fanchon & Marco stage units to the Interstate houses. If that occurs its vaude split film policy will have the act end discontinued.

Eight years ago the Interstate could have been bought for under one million.

Keith's holds a booking franchise with the Interstate circuit. It has nine years yet to go.

At the Fox vaude booking office in New York this week it was stated that if vaude is continued in the Interstate houses, that agency will book it.

FOX GETS 14 ILLINOIS HOUSES FROM FRISINA

Springfield, Ill., Oct. 22.

Acquisition of 14 central Illinois picture theatres by Fox from the Frisina Theatre Corp. is unofficially confirmed. Deal awaits formal transfers.

Included are three houses in Springfield, three in Jacksonville, two in Charleston, two in Taylorville, three in Mattoon and one in Carlinville.

Houses in Springfield are the Lincoln (1,200), Vaudette (600) and Tivoli (600), all wired.

Previous reports were that Publix would take the local Frisina houses to shut off competition from Publix-Great Lakes' Orpheum.

Dominic Frisina, controller of the selling corporation, 10 years ago was a coal miner.

SPECIAL ANNIV. UNIT

Publix Stage Show as Anniversary Celebrator for 3 Houses

Three Publix de luxers, Met, Boston; Par on Broadway, and Par, Brooklyn, will be charged double the usual appropriation during anniversary weeks for the special heavy unit now in production to commemorate the trio's various birthdays.

Known as Publix Anniversary Show, it opens Oct. 31 in Boston to celebrate the fourth anniversary of that house; plays the following week in New York on the house's third birthday, and the following week across the East River to celebrate that stand's second year.

Following these dates the unit will be cut for the road.

Jack Partington, producing the show, is using a line of 16 girls (Fred Evans Dancing Ensemble) instead of the customary 10 and a large cast including Dave Rubinoff as conductor, A. Robbins, Stone and Vernon Foursome, McLellan and Sarah, Helen Yorke, Virginia Johnson, Lee Bros. and Vivian Day.

Buglers' Ballyhoo

Minneapolis, Oct. 22.

Publix here is using a new idea in connection with the "living billboard" stunt to exploit "The Cock-Eyed World" at the State. Instead of young women, it is employing two buglers in army uniform to pose in front of a large billboard atop a loop store building. The buglers sound off at regular intervals and their bugle calls are re-echoed by two more buglers perched on the canopy of the State theatre.

The picture opened to overflow business. The first show at this house usually is at 11 a. m., but during the engagement of "The Cock-Eyed World" the picture goes on at 9 a. m. each day, permitting two additional shows daily. Midnight shows Fridays and Saturdays.

Stink Bomb Campaign In Cleveland Dispute

Cleveland, Oct. 22.

Local exhibitors won an injunction restraining their operators from striking in sympathy with the stage hands. A vicious stink bomb war against neighborhood managers started promptly.

Stage hands' union is demanding exhibitors hire one of their members for every talkie house of 900 seats and over, regardless of policy, at $60 a week. About two score stage hands have been let out by houses that have gone talkie.

Vandals' latest stunt is to bore hole through door at night and shoot a bad-smelling chemical through with a squirt-gun. One neighborhood manager spent $180 before his house was cleaned up. A reward of $500 for the capture of any stink bomb vandal is being offered by local exhibitors' association.

"Jazz Heaven" at Globe

Globe's next tenant will be "Jazz Heaven," Radio's third to reach Broadway for a $2 try.

Picture opens Oct. 29.

"Vagabond Lover," Rudy Vallee special, completed, and scheduled for a $2 run, will go into a legit house, as yet undecided.

Monte Blue Working

Hollywood, Oct. 22.

Warner Brothers resumed production on "Isle of Escape" after postponed three weeks, awaiting recovery of Monte Blue.

The actor fractured a few ribs while filming water scenes.

CHARLIE MELSON IS BACK

At the STANLEY
JERSEY CITY

After

12 Weeks, Stanley, Phila.
12 Weeks, Stanley, Pitts.
4 Weeks Vacationing, Los Angeles

I want to thank BOB RING of the Newark Sunday Call for his magnificent tribute.

Charlie Melson is back! The magnetic master of ceremonies hasn't reached Newark yet, 'tis true, but Jersey City is near enough for many of his less patient admirers to pay him a visit. Unfortunately I haven't been able to get over to the Stanley thus far, but from all reports he has lost none of his ability to convince most of his audience that he is one of the greatest, most lovable entertainers ever to tread the boards.

The belief that Melson is incomparable in his field is not peculiar to folk hereabout. Philadelphia gave him a warm welcome, and in Pittsburgh he created a sensation. I had occasion to see the critical comment in the Smoky City newspapers and in comparison the praise Melson received from the local press seemed lukewarm.

The idea that Charlie's success was a flash in the pan must now be dismissed by every fair minded person. No longer can it be doubted that Melson has what it takes.

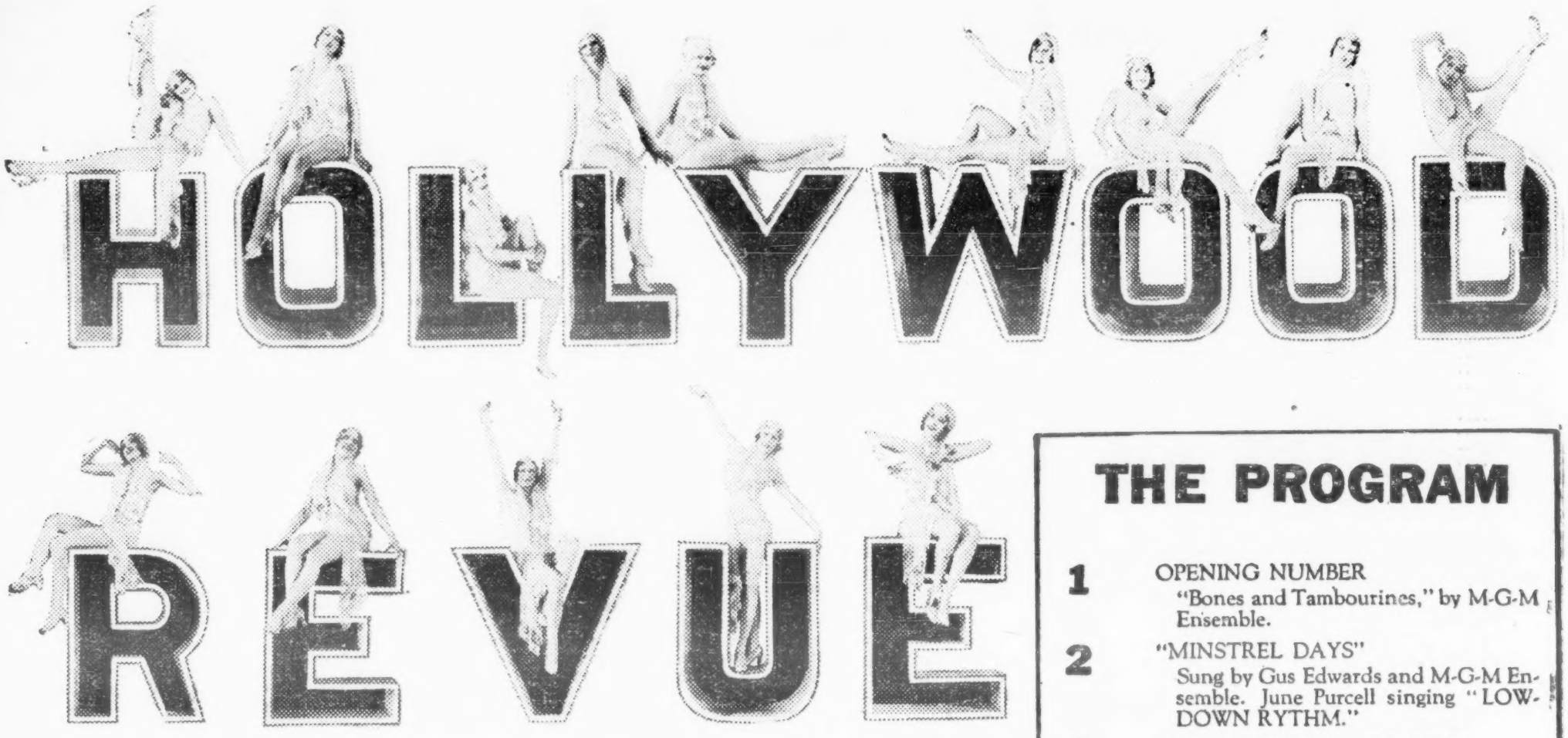
I don't know just how long it will be before he begins an engagement at the Branford. It may be months, but it should be remembered that the tube trains run every five minutes.

Bob Ring.

Blushingly, again I thank you, Bob.

Charlie Melson

P. S.—Watch for my "I see in 'Variety' column," again soon.



THE MOST IMPORTANT PRODUCTION IN THE INDUSTRY TODAY!

NO WONDER that the Revue Idea originated by Metro-Goldwyn-Mayer is being copied by other producers.

IT IS the most astounding money-getter of the Talkie Age! The Marvel in a New Era of Marvels!

THE SCREEN'S First Musical Revue, the phenomenal star-studded Hollywood Revue, is the one that reaps the harvest. The novelty of it, the daring showmanship of it, which may be imitated, but never surpassed, is what gets the cream!

IN ITS 3d month at the Astor, New York, at $2 a continuous sell-out! Remarkable advanced priced runs in Los Angeles, Boston, Philadelphia, San Francisco! And now the greatest profit-picture on the market at popular prices!

THE PROGRAM

1 OPENING NUMBER
"Bones and Tambourines," by M-G-M Ensemble.

2 "MINSTREL DAYS"
Sung by Gus Edwards and M-G-M Ensemble. June Purcell singing "LOW-DOWN RYTHM."

3 "GOTTA FEELIN' FOR YOU"
Sung by Joan Crawford, assisted by Biltmore Quartette.

4 "YOUR MOTHER AND MINE"
Sung by CHARLES KING.

5 "YOU WERE MEANT FOR ME"
Sung by Conrad Nagel with Anita Page

6 "NOBODY BUT YOU"
Sung by Cliff Edwards and M-G-M Ensemble.

6-A "THE CUT UP"
Wm. Haines.

7 "I NEVER KNEW I COULD DO A THING LIKE THAT"
BESSIE LOVE and male chorus.

8 "FOR I'M THE QUEEN"
MARIE DRESSLER and M-G-M Ensemble.

8-A "MAGICIANS"
Laurel-Hardy.

9 "TOMMY ATKINS ON PARADE"
MARION DAVIES and male chorus.

10 "STRIKE UP THE BAND"
BROX SISTERS and M-G-M Ensemble.

11 "TABLEAU OF JEWELS"

12 "DANCE OF THE SEA"
BUSTER KEATON.

13 "LON CHANEY WILL GET YOU IF YOU DON'T WATCH OUT"
GUS EDWARDS and M-G-M Ensemble.

14 ADAGIO
NATACHA NATTOVA.

15 "ROMEO AND JULIET BY COM PARISON"
JACK GILBERT, NORMA SHEARER and LIONEL BARRYMORE.

16 "SINGIN' IN THE RAIN"
CLIFF EDWARDS, BROX SISTERS, THE ROUNDERS, and M-G-M Ensemble.

17 COMEDY NOVELTY and "STROLLING THRU THE PARK ONE DAY"
Sextette with Charles King, Ukelele Ike and Gus Edwards — Marie Dressler, Polly Moran and Bessie Love.

18 Finale —"ORANGE BLOSSOM TIME"
CHARLES KING, M-G-M Ensemble and ALBERTINA RASCH BALLET.

METRO-GOLDWYN-MAYER

THE METRO-GOLDWYN-MAYER LION — THE GREATEST STAR ON THE SCREEN

The Hit Maker!

WORLD PREMIERE

RIVOLI THEATRE
New York

HAROLD LLOYD

TALKS in "Welcome Danger"

AND S. R .O. is THE ANSWER!

More people per performance have jammed their way into the Rivoli Theatre, New York, to see and hear Lloyd's latest than ever before in the history of the house! Literally thousands have been turned away at the box office! Every review is a torrent of praise for the picture. The verdict's in. "Welcome Danger" is the biggest Lloyd clean-up of all times!

A THE NEW Paramount SHOW WORLD Release

Produced by HAROLD LLOYD CORPORATION

A DRAMATIC BALLAD WITH A PUNCH!
"MY VICTORY"
by NED MILLER, JULES STEIN and CARMEN LOMBARDO
An Unusually Fascinating FOX TROT BALLAD
"WHEN YOU'RE COUNTING STARS AT
by VINCENT
FEIST'S
DYNAMIC HITS
"You Can't Go Wrong With Any Feist Song"
LEO. FEIST, INC., Cor. BROADWA
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...ally Fascinating
...OX TROT BALLAD
...ING "THE
...ARS ALONE"
by VINCENT ROSE, BENÉE RUSSELL & JACK MURRAY

The Love Song The Whole World Loves!
"LOVE ME"
by T. AIVAZ, JEAN LENOIR and DOLLY MORSE

AMERICA'S MOST POPULAR FOX TROT SONG!
"SATISFIED"
by IRVING CAESAR and CLIFF FRIEND

A Truly Beautiful Fox Trot Ballad!
"The ALBUM of MY DREAMS"
by LOU DAVIS and HAROLD ARLEN

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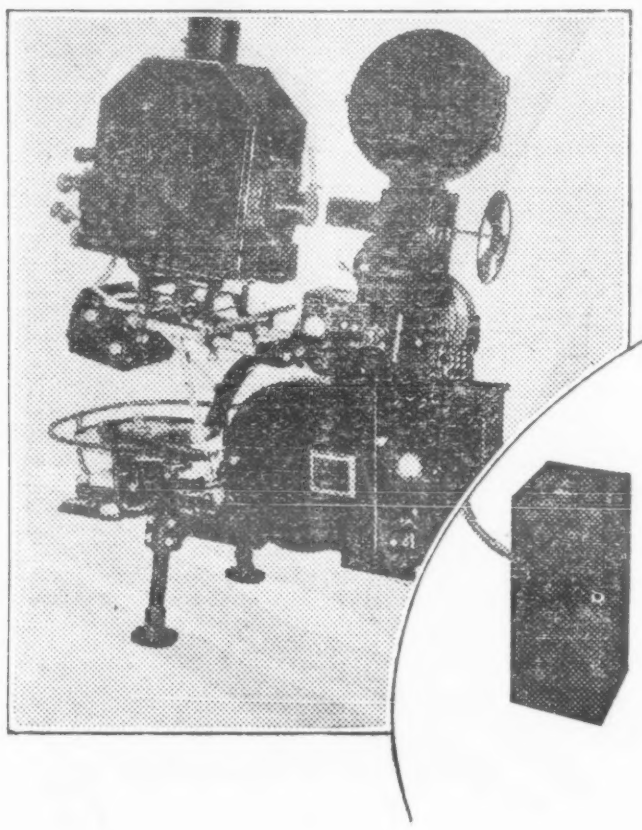
Dance Orchestrations
50¢ FROM YOUR DEALER OR DIRECT!

THE THIRD OF A SERIES ON QUALITY REPRODUCTION *by* WESTERN ELECTRIC



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TALKING pictures are recorded at a speed of 90 feet per minute. They must be reproduced at exactly the same speed. Variations in speed cause the pitch of voice and music to rise or fall.

A musical ear will detect sudden changes in pitch caused by a change in speed of only one-half of one per cent. If the speed is not held within this small limit, quality reproduction is impossible. Ordinary motors will not answer this purpose.

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Its operation is automatic, requiring no attention. The worry and trouble of attempting to control the speed of reproduction is eliminated.

The motor control box is just one of a number of refinements found only in the Western Electric Sound System which make quality reproduction a fact. The exhibitor will find that this control and other features are distinct aids in putting over a talking picture with the quality demanded by the public.

Quality Reproduction means Western Electric Reproduction

Western Electric SOUND SYSTEM

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Member of Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Withdrawal of Fox Houses Another Jolt for Struggling Indie Bookers

The independent vaude bookers around New York received another jolt last week with Fox taking in several of its outstanding houses and others dropping vaude, temporarily at least.

With the recent raid the indie list has melted to 25 houses, for which the indies are scrambling, as against 150 last season. The latter computation of figures includes one-nighters, which have also shrunk immeasurably since opening of the current season in August.

Most of the boys are sticking at a loss, with the few houses on books bringing in little revenue and with plenty of holdout on commission. Bookers unable to do anything more potent than bombard the bad payers with remit requests, politer than usual, but just as ineffective.

With cheaper bills than ever prevalent, there's hardly anything in it for performers, agents or bookers.

Recent campaign of the indies to create business through inveigling some of the up-State, New Jersey and Pennsylvania houses (mostly pictures and never before playing vaude) into adding vaude to partially balance numerous dropouts, has also proven a bust. Most of the houses admittedly deep enough in the red now without assuming additional expense.

HARRY CARROLL'S JAM BECOMING SERIOUS

Los Angeles, Oct. 22.

Harry Carroll has been ordered by Asst. District Attorney MacIsaacs to make good on a $600 bouncing check he issued the Brox Sisters in connection with the recent blow up of the Carroll revue. D. A.'s "or else—" is a felonious complaint against Carroll if he doesn't come across.

MacIsaacs meanwhile advised the Seaboard Surety Co. that its system of I. O. U.'s wasn't so satisfactory, and it would be advisable for it to pay off the $5,000 bond on the show in cash.

Carroll must appear before Labor Commissioner Barker today (Tuesday) to answer claims filed against him by Antonio de Marco, who did not have an Equity contract, and others.

Edward Smith, of the Musicians' Union, has accepted advance box office orders on Carroll's salary pending Keith route. Carroll is offering himself, Redmond and Wells, McCune Sisters and six girls to the Keith office. His brother, who handles his business affairs, is here from Atlanta trying to straighten out the mess.

Evelyn Helms Given 10 Yrs. For Murder of Husband

Kansas City, Oct. 22.

Found guilty of manslaughter by a jury in district court yesterday, Evelyn Helms, 29, vaude performer, was sentenced to 10 years in the state penitentiary for murder of her husband, Frank Helms.

According to testimony, Helms demanded some of his wife's jewelry and threatened to leave her. She shot him June 15, near this city.

The couple had been playing small time vaude and fair dates.

Corbett's Film Sketch

Hollywood, Oct. 22.

James J. Corbett and Neil O'Brien will make a sketch in Fox's "New Orleans Frolic" while playing the Orpheum here.

Keith's Social Club

At last a Keith social club is in the process of permanent organization.

Rules committee consists of John A. Cassidy, chairman; Jules Delmar, John Dodd, Della Nash and John Spurgess. Membership committee is headed by Abe Brin.

Any member of the RKO organization is eligible to join at dues of $5 a year.

Only Actor-Agent

Tom Kennedy, now spending most of his time on the stage, is still selling acts to Keith's. He's the only actor with a Keith agency franchise. Kennedy is a singer in the theatres and on the air Tuesday nights in the R-K-O hour. He composed the circuit's theme song, "Voice of the R-K-O," which he sings in the act and into the mike.

When not singing Tom is agenting.

KEITH'S LOSES TRIX OVER $150 DIFFERENCE

Loew's State, New York, is playing Trixie Friganza this week for $1,250, the salary the comedienne asked from Keith's when Anderson's "Almanacs" closed the Saturday before.

Keith's informed Miss Friganza, from the report, that her salary had been $1,100 a week when she left Keith's to go into the Broadway musical, and it would remain at $1,100.

That's when her Keith's agent, Charlie Morrison, moaned as Trix flew Leowward at her price, after having been the hit of the Anderson flop.

ANNA SHADKOEVA NAMED

Pit Musician's Wife Starts Divorce Action

Lansing, Mich., Oct. 22.

An actress, Anna Shadkoeva, who appeared at the Strand theatre here last July, is named in a suit started by Mrs. Dorothy M. Booth against her husband, Robin L. Booth, in which she asks for a divorce and custody of two children.

Mrs. Booth claims in the bill of complaint that her husband, musician at the theatre, visited the actress in several Michigan cities after the local vaudeville engagement was terminated.

Birmingham Likes Vaude

Birmingham, Oct. 22.

Ritz comes back with four shows of vaudeville a day. The acts were out for three weeks to give all-sound policy a trial.

Box office receipts weren't so hot.

Nut Club Show as Act

Entire Nut Club floor show is going vaude intact.

The gang from the crazy New York cabaret, known on the air, opens for Keith's in Newark, N. J., Nov. 9.

JACK PEPPER AS M. C.

Charles Morrison has placed Jack Pepper as an m. c. with the Loew's picture houses, under a three-year contract containing a four weeks' notice for either side. Pepper's salary is on a sliding scale, starting with $600.

Booking was arranged between Pepper's agent and Benny Thau of Loew's. It will commence at the Loew house in Pittsburgh.

Pepper lately appeared at Loew's Capitol in New York. Previously he had been in Keith's vaude.

FORKINS STICKING

Report that Marty Forkins, old-time Keith agent, was giving up his vaude business Jan. 1 to enter the picture game, signing talent for talkers and producing some himself, is denied by the vet representative.

Forkins says he may produce a few shorts.

King Back at Palace

Charles King, just finished with "Road Show," M-G-M talker, has been booked by Eddie Keller for RKO vaude.

The singer goes into the Palace, New York, next Saturday (Oct. 26) for a possible two weeks.

DOUG LEAVITT
of LEAVITT and LOCKWOOD
In "Hit-Bits of 1929"

With Ted Eddy and Band, the Seven Hayden Gloria Girls, Babs Day and Gattison Jones and Elsie Elliott.

This week (Oct. 21), Orpheum, Winnipeg, Can.

Costumes by Saul Burger Modes, Inc.

Direction CHAS. H. ALLEN

PANTAGES' FATE WILL BE KNOWN THIS WEEK

Los Angeles, Oct. 22.

Alexander Pantages is now testifying for his freedom on charges that he attacked Eunice Pringle in his offices two months ago. By the end of this week the jury before Superior Court Judge Fricke will decide whether he goes free or may have to spend the balance of his life in San Quentin prison.

Prior to Pantages' testifying in his own defense today, various witnesses contradicted each other as to his movements and the whereabouts of the Pringle girl prior to the alleged attack.

Katherine Stone, phone operator in the Pantages' office, testified Miss Pringle often had been around the office late in the evening and also declared she heard the girl scream 25 minutes after Pantages had gone to a neighboring barber shop.

Immediately afterward the state produced George Culver, barber, and James J. Donahue, who was in the shop, to testify that Pantages had left the shop at the time Miss Stone said he was starting for it.

Defense tried to introduce testimony of four witnesses reflecting on the reputation of the girl. Judge Fricke ruled it out.

Jake Rosenstein, qualifying as a press agent who was to write the life story of Pantages, stated he had seen Miss Pringle around the office late at night on various occasions. His story was shaken later on cross-examination when he was unable to give definite dates.

Experts

During the past week chemists for defense and prosecution testified as to spots on the girl's clothes after the alleged attack. A couple of doctors told of the condition of the girl three days after the alleged attack. The court ruled this was irrelevant.

One of first witnesses for the defense, Garland Biffle, law book salesman, was arrested on a charge of perjury immediately after he testified he had seen the Pringle girl and Nick Dunaev, her stage partner, in lobby conversing, with Duneav reported as saying "Don't get cold feet," with the girl retorting "if he doesn't place me he will be sorry."

Four people later testified that Duneav was nowhere near theatre at time Biffle had mentioned. Biffle was indicted by grand jury on perjury charge, and is now out on $10,000 bail.

Mrs. Pantages, who comes up for sentence on the manslaughter charge Friday, is reported seriously ill with pneumonia and there is a possibility she cannot appear. Judge Hardy, who had asked for two jurists to pass on her probation plea, withdrew the request, saying he would carry the sole responsibility for his decision as to Mrs. Pantages' fate.

ANOTHER VICTIM

Harry Myers and Al Goldberg have dissolved their agent-producing partnership and closed their agency in the Romax Building.

Racket too tough, given as cause.

Distrust of N. V. A. Disappears as Eddie Cantor and Actors Run It

A list of approximately 500 applications received to date at the National Variety Artists, on the membership drive starting Sept. 23, is replete with names of standard and veteran vaudevillians and stage people who have never been members of the actors' organization.

These are the actors in vaude for many years without joining the N. V. A., never quite understanding the organization or its purpose. Or never agreeing with the manner in which the actors' club was formerly conducted by non-members and non-actors. Inception of the new regime, with Eddie Cantor as president and the N. V. A. run by actors as well as for them, has seemingly changed the attitude of distrust.

Also among applicants are younger stage people to whom the N. V. A. in the past was just a name. All have entered of their own accord, receiving no promises if joining or threats if refusing. Formerly the few members of the younger element who joined the N. V. A., did so because they were told or grew to believe it was a way to break into one of the vaude circuits, at least.

Life Members

Several applications for life membership, including George Jessel's, have been received. One is from Trixie Friganza.

It is expected the list of new members will be increased considerably beyond last week's mark before the drive is ended. The current and blackjackless drive, during which the initiation fee is eliminated, will run until Nov. 30.

RIBBERS DELAYED

Seventy-five friendly ribbers tossed a kidding "bachelor" beefsteak to Eddie Meyers of the Morris office at Kavanaugh's Thursday night.

The gag is that Eddie hasn't been a bach since he married Minetta Landers four weeks ago.

ROONEYS WANT PALACE SALARY 'SATISFACTORY'

A wrangle over salary is holding up Pat Rooney with Keith's, with the Rooney act set for a route and Pat standing pat until money differences are settled.

Rooney has refused to accept the $2,500 salary offered him for the Palace, New York, date, with the money still held by the Keith office and Rooney calling for arbitration. Rooney contends he set his salary with Keith's at $4,500 before breaking in the act, compromising later for a two-week break-in at $2,500, but not including the Palace.

Before going into the Palace, Rooney argues the booking office assured him that his salary would be set to mutual satisfaction. At the end of the week he received a check for $2,500 and turned it down, claiming that was not the original understanding about "mutual satisfaction."

Meanwhile the Keith booking office, after reconsidering, offered Rooney a blanket contract for a route at $3,500 weekly, with Rooney refusing to accept until the Palace salary is straightened out.

Lyons & Lyons are Rooney's agents.

WELLS SUED

Louis Brown Wants $1,000 He Paid Author for Material

Louis Brown, vaude actor, has started suit in Municipal court against William K. Wells, skit author, to recover $1,000 which he claims he advanced the writer for some special material four years ago.

Wells, through his attorney, Julius Kendler, says his agreement called for an advance of $500 and 10% of the money Brown received for the act in vaude, but denies any breach of contract.

Wells is now in Hollywood writing dialogue for talking pictures.

SANTLEY TO CHI

Harry Santley of the Wm. Morris office in New York is going back to the Chicago Morris office temporarily while the personnel of that office is being adjusted.

Weems Writing Dialog

Los Angeles, Oct. 22.

Walter Weems, ex-vaude monologist, is doing the dialog for the next Paramount picture for Moran and Mack, "Two Black Crows in the A. E. F."

ROLFE AND BAND AT $7,000 FOR PALACE

Vaudeville gets a one-week look at B. A. Rolfe and his band of 37 pieces, commencing Nov. 16, at Keith's Palace, New York. A band's high salary mark is reached by the $7,000.

Through radio and other engagements of the leader and his soloists, only the one week could be arranged. That had to be done through the attention of Edwin Sheuing, representating Rolfe for the NBC Artists Bureau.

The engagement is of no especial benefit to B. A. No profit in it for him personally, owing to the expensive musical aggregation.

Indies Lose Three Fox

Fox Circuit has reclaimed three more houses taken over in combine, but booked by former independents until now.

Houses are Broadway, Nyack, N. Y., five acts, last-half; Strand, Niagara Falls, N. Y., five acts, split-week, and Gayety, Utica, N. Y., five acts, split-week. Trio being booked by Jack Allen out of the Fox Junior Exchange.

BROWN-WHITTAKER SPLIT

The standard vaude team, Russ Brown and Jean Whittaker (Mrs. Brown), has split professionally, with Brown going to the Coast to crash pictures.

Break is on the stage only.

You Musn't Say That—

Deletions in stage material by Keith's censorship bureau, week Oct. 12.

Unnecessary suggestive position of man during song when girl sings, "I'll kiss you."

Business of girl raising skirt with remark, "I'm a show girl."

"The act's all shot to hell."

"I'm not going to show everything at these prices."

Red necktie bit.

Hitting girl in rear with book, girl reaching back and saying, "Oh, my nerves."

Mention of Commissioner Whalen.

All reference to Arabs.

"Who the hell wants to know?" in poem, "Mary Had a Little Lamb."

Looking skyward, then brushing top of hat.

Reference to "Guineas" and "Polacks."

"This dog does tricks all over the place."

"Milk me" as order for milk in restaurant bit.

Story of girl at picture show with man, girl saying, "Someone is fooling with my knee." Man: "It's me and I'm not fooling."

"To hell with him."

About girl taking a "tramp through the woods."

"Where were you born?" "In the middle of the ocean." "What ocean?" "The Black Sea."

"Close those double-breasted lips."

Performers as Ass't Mgrs. Being Tried Out by B & K

Chicago, Oct. 22.

Operating on a belief that performers should make good showmen, B & K. are now employing vaude performers as assistant managers at the picture houses.

This is a complete reversal of an old policy of the company of never employing anyone in show business as managers.

At present, two men are working: Harry Brown, formerly juggler and Don Austin, cartoonist.

Morton Downey has gone under the exclusive management of the Artists Bureau of the N. B. C.

Penalty for Losing

Chicago, Oct. 22.

Grim result of the world series for the Chicagos.

Charley Grimm, Hazen Cuyler and Cliff Heathcote, of the Cubs, have, by mutual consent, canceled the act they were slated to appear in at the Chicago theatre.

Cubs' loss of world series also cost Hack Wilson, home-runner, vaude tour. R-K-O canceled option on Wilson to go as part of act known as the "Baseball Four."

Helen Ferguson has left the "Gold Diggers" unit. It has been playing the Keith houses.

Or Horoscope

Movement now on, aimed at Keith's, to organize a "Booker-of-the-Month" club.

FRIEND QUITS AGENCY

Al. Friend has quit his vaude agency.

Friend has been an indic agent for three years, and prior to that a vaude comic.

Warners' Shorts

Shorts at Warners' Flatbush studio include Charles Hackett, Douglas Stanbury, Molly Picon and Lang and Haley.

Shuberts Won't Let Grace Hayes Do "Li'l" Vaude Bit

On reported complaint of attorneys for the Shuberts, Grace Hayes has cut the Mae West "Diamond Lil" travesty from her act. It was taken out last week at the Riverside after Miss Hayes had used it for months, with Neville Fleeson making an announcement to the audience Wednesday night that "we cannot do a Mae West number."

This brought a howl from the audience, which took announcement as a gag.

When the act played the Palace Miss West congratulated Miss Hayes on the number during a visit in latter's dressing room, indicating everything was all right. Dissatisfaction seems to be based on the theory (or knowledge) that some of the goofs were beginning to think Grace was Mae herself, while others thought the former better than the latter in this sort of thing.

After a few more vaude dates both Miss Hayes and Fleeson are going into pictures. The actress goes with U. to appear in the Paul Whiteman opus, while Fleeson is reported joining M-G-M.

F. & M. Closings

"Wheels," Manchon & Marco idea, with W. E. Ritchie, tramp cyclist featured, closes its eastern bookings this week and will be sent back to Los Angeles for disbanding.

"Sweethearts" played its last eastern date in Springfield, Mass., and left Monday for the west coast. Harry and Dorothy Dixon, dancers, remained east and will be booked as a team.

"Songs I Love" closed its eastern time last week in Fox's Philadelphia house, and it left Sunday intact for L. A.

VAUDE TEAM'S KID

Little Mitzi, daughter of Keno and Green, is the first child ever to be placed on a long term picture contract with Paramount.

She recently was given a part in Par's "Marriage Playground" and then signed.

BARA SKETCH JERKED

The Theda Bara vehicle, "Serpent of the Neva," which tried out last week at the Jefferson, is being scrapped for a new one by Edgar Allan Woolf.

"Whispering" West

"Whispering" Jack Smith arrived from London yesterday (Tuesday) after completing his work with British National. He departs for the coast Saturday for Fox.

His first role will be in Fox's "Broadway Nights."

For Pub Units

Following acts booked for Publix units to be taken up between now and Jan. 1: Duffin and Draper, Lassiter Bros., Pasquali Bros., Giersdorf Sisters, Ashley Paige and Bert Gordon.

JUDGMENT OF $3,900 FOR MRS. MAX HART

Mrs. Madge Hart, wife of Max Hart, has obtained a judgment against the agent, now in Hollywood, claiming that a note for $3,900 due June 17 of this year, in partial payment of her $108,000 alimony settlement, has not been paid. Interest charges bring the amount of the judgment filed by Mrs. Hart's attorneys, House, Vorhaus & Grossman, up to $4,559.14.

When the Harts came to a parting of the ways about 12 years ago Madge Hart, the former Madge Fox of vaude, claimed a 50% interest in Hart's theatrical agency and asked for an accounting. The case was contested before a referee for about seven years, but about five years ago Mrs. Hart agreed to accept a settlement of $108,000 and a home in Douglaston, L. I., in lieu of an accounting.

Terms of the agreement called for her to receive $55,000 in notes held by Hart against Feiber & Shea, Ohio theatrical operators, $19,000 in cash and balance in notes for $3,900 each, payable semi-annually. Feiber & Shea guaranteed the first four notes.

Hart made payments regularly until June 17, while convalescing at Lake Placid. He also missed two weekly interest on the balance payments prior to that date, also provided for in the settlement. Judge Herman Joseph and Leo Rosett represent Miss Hart in the action. Julius Kendler appeared for Hart.

JACK McBRIDE
In "WHAT NEXT"
Assisted by
Flo Clark and Bunny Clayman
Working for R-K-O
Thanks to My Per. Mgr.
LEW M. GOLDBERG
State Lake Theatre Bldg., Chicago

CONLIN and GLASS
With HANK MILO
This Week
Palace-Orpheum, Milwaukee
Week Oct. 26, St. Louis, St. Louis, Mo.

THOMAS S. O'BRIEN and MAX E. HAYES

Have the Honor to Contribute for Your Approval

THE FAMOUS UNITED STATES INDIAN RESERVATION BAND

UNDER THE BATON OF

CHIEF SHUNATONA

Ably Assisted by

GEORGE HOTONGA LEMERE, MANUEL KNIFE CHIEF, CECIL SON-OF-DOG-CHIEF PERRY, EARL CLEAR-SKY-DOXTATER, WM.-BLUE-CLOUD-BOY-COURNOYER, EDDIE-TALL-MOUNTON-VENNE, SHORTY HONTELTA MARSHALL AND TEN HASKELL AND CARLISLE BOYS

ROBERT BELDON, Stage Manager

The U. S. Indian Band has the distinction of having played for more dignitaries than any other official or unofficial band. Some of their concerts in the past eight months include Inaugural Pre Ball Concert, March 3; Inaugural Ball, March 4; official band for Washington's leading society event, the All States Ball, March 5; concert for President Hoover, April 15; concert for Ex-President Coolidge, April 28; concert for Vice-President Curtis, April 16; Concert for Prime Minister of Canada, May 15; Concert for Governors of 28 states, March 5; now headlining Radio-Keith-Orpheum Circuit

THIS WEEK, R-K-O PALACE, NEW YORK

Booking---Supervision

MAX E. HAYES WILLIAM MORRIS

AGENTS! ACTS!

CIRCUS - VAUDEVILLE - PICTURE STARS SPORTS CELEBRITIES

WANTED—New Attractions of Unquestionable Merit
(Except riding or wire acts)

Every act must be a sensation worthy of featuring in an all-star bill.

Willing to pay any price commensurate with box-office value. Also want attraction with big draw for concert for

"THE SHOW WORLD'S SENSATIONS"
as presented week of January 27 (six days)

The Fourth Annual Presentation of
ZENOBIA SHRINE, A. A. O. N. M. S., TOLEDO, O.

Send full description of act and price with first letter.

Communicate direct with BEN GROENEWOLD, General Chairman, 230 S. St. Clair Street, TOLEDO, O.

LES STEVENS
and his
MALLORY HATTERS
Playing R-K-O
NOW REGENT THEATRE, NEW YORK

Big-Time Vaude Is Further Reduced by Closed Houses; Four St. Vaude Theatres Left

Desertion, Oct. 26, of Keith's Orpheum theatres in Milwaukee and San Francisco from the straight vaude ranks, and intention of the Orpheum, Los Angeles, to do the same in a short time, will reduce the number of big time theatres in the country to three and the big time towns to two—Palace and Riverside, New York, and Palace, Chicago.

If business at the Riverside remains as slight as it has been since reopening, that house may also look for help from pictures.

The $2 top Palace, New York, took it on the chin for a big drop last week in gross. The hot pace set at the ace house during a portion of the summer has not been sustained in recent weeks, excepting when Keith's was able to secure a borrowed name attraction from the films or musical stage.

Los Angeles is nose-diving sufficiently to warrant a change to vaudfilms along with the 'Frisco house, if that policy is now suited to loaded up Los Angeles. A week ago it appeared both would drop straight vaude altogether, but a last-minute decision named 'Frisco only.

Hard Blow

Dropping of exclusive variety shows by Milwaukee and 'Frisco is the hardest blow at straight vaude since Keith's heavily exploited its intention of establishing a straight vaude, big time circuit of 20 theatres in 19 towns by Labor Day of this season.

Talk along those lines was spread during the spring and summer. A bit later the prospective list of big-timers was reduced to 15, and then to eight in seven towns.

When the starting date, Labor Day, arrived, the number of Keith straight vaudes in action amounted to six in five cities.

Keith's solution of the failure of the straight vaude revival to revive as expected is a claimed scarcity of name acts capable of drawing people into theatres to see vaude only and no films.

Contention is the failure of vaude in recent years to build its own attractions and vaude's carelessness in permitting the few names it did create to slip away.

It was pointed out that the three best box office acts at the New York Palace since last season, two of them bands, were drawn from the outside. Rudy Vallee, from the radio; Horace Heidt's Californians, from the picture houses, and Beatrice Lillie, English musical star.

Vaude Through?

Keith's is silent on whether straight vaude is definitely through.

Since the last disaster experienced by Keith's indications are that Keith's will not make another try at bringing the two-a-day back under its present booking office personnel.

If straight vaude does get another chance in the near future, it will have to come from another source.

By straight vaude today, as always, is meant a bill of stage acts without screen entertainment other than a news reel, trailers and possibly a short subject, playing not more than twice daily to reserved seats.

Ritz, Birmingham, Goes Back to Vaudfilm

Birmingham, Oct. 22.

Ritz, Interstate, lasted only three weeks with an all sound policy. Starting this week former vaudfilm resumed.

Ritz was the only theatre in Alabama with acts when it switched.

Box office slumped.

N. V. A. San Dec. 1

Saranac, N. Y., Oct. 22.

Around Dec. 1, next, is now set for the formal opening of the N. V. A. Sanatorium here.

At that time the patient-guests of the N. V. A. in and around Saranac, will move into the San.

Charles E. Bray continues in charge of the preliminaries. Cause of the delay beyond the expected date, Nov. 1, is said to be some necessary fittings not yet arrived.

Much From Little

A former vaude actor, who stopped acting to deal in wet goods at retail, got his start with an imperial (large) quart of good Scotch received as a gift. Properly increased in volume, the contents of that bottle brought the actor $78.

With the $78 he purchased a half barrel of beer and a half case of booze. Gross, $220.

He is now in the speak biz in a big way.

STATE-LAKE'S MARQUEE JUST ANOTHER STAGE

Chicago, Oct. 22.

State-Lake marquee used for living ballyhoo last three weeks with good results and will be continued, according to Jack Hess, RKO chief p.a.

Started with girl sign-sitter for "Street Girl," and followed with Spanish dancing act working day and night for film, "Girl From Havana." Jack Dempsey's vaude appearance exploited with marquee turned into arena, with ring, and two live palookas mixing it in regular 3-minute bouts.

Chicago (Publix-B & K), across the street, had electric scoreboard to draw baseball fans, and between innings the big crowd went for the ham sockers across the street. Gong was used for start and finish of rounds.

Pictures of crowds in front of the Chicago with faces turned toward the State-Lake marquee were taken and used for newspaper exploitation. Burned up B & K p. a. department.

GROSSES NOT HURT BY VAUDE CUT IN MINN.

Minneapolis, Oct. 22.

RKO is keeping the Hennepin-Orpheum here out of the red by slashing the "nut." Instead of the usual six acts, bills during the past three weeks have consisted of four or their equivalent. Scale is 35c to 75c, all seats reserved, and two performances daily except Sunday.

Last summer cost of shows ran as high as $16,000 weekly, with the most expensive headliners available and pictures costing $3,000. House lost heavily.

Policy of fewer acts and no box office names does not seem to be affecting grosses to any great extent.

The Carrells Divorced

Chicago, Oct. 22.

Mrs. Louise Carrell, former vaude singer, has been granted a divorce from Charles Carrell, theatrical agent, on grounds of cruelty.

The Carrells were married here in March, 1922, and separated last August. The former Mrs. Carrell's stage name was Louise Gilbert.

Dewees' 3d in Vancouver

Seattle, Oct. 22.

W. P. Dewees, owner of Strand and Rex theatres, Vancouver, B. C., reported taking over Pantages in Vancouver, now dark.

Roxy La Rocco's Cafe

Peoria, Oct. 22.

Roxy La Rocco, harpist, has retired from show business.

He has opened an Italian cafe in town.

Ash Turns RKO Offer

Paul Ash has turned down the Keith-NBC joint offer for five weeks in vaude and on the air. Ash is reported considering another radio proposition and also one as producer of picture house presentation.

Ash's contract with Publix expired last week, after an association of six years.

BOBBIE GRICE

A mistress of ceremonies with a punch. Now with the 14 Bricktops and bubbling with personality. She plays, she dances, she sings. The youngest major band leader in the world.

Now headlining RKO "Collegiate Unit."

Permanent address, 28 West North street, Indianapolis, Ind.

MRS. JESSEL MARRIES

Georgie's Mother, Widow for 22 Years, Weds Robt. Brod

A widow for 22 years, the mother of Georgie Jessel remarried Monday. Her husband is Robert Brod, non-pro.

The couple are about the same age, around 50.

PICTURE NAMES REVIVE SKETCHES FOR VAUDE

Keith's, in cornering as many film stars as it can lay hands on, is keeping alive to a certain extent the sketch, poison on the circuit for some time.

There are 11 stars from pictures now on the time. Latest to be brought in is Claire Windsor, who opens Saturday at the Albee in an act presented by Arthur Klein and Terry Turner. She is assisted by Georges Clifford, star of Salon Royale, Paris.

Eleven picture names making Keith dates now are Irene Rich, Baclanova, George K. Arthur, Ben Turpin, Theda Bara, Charlie Murray, Leatrice Joy, Viola Dana, Esther Ralston, Buddy Rogers and Kenneth Harlan.

Some are passe in pictures, but are figured still a draw for vaude.

Salaries asked in some cases are killing bookings, particularly of names who are washed up by talkers. Molly O'Day was one not booked for this reason, it is understood.

ALL ACTS OUT WHILE "RIO RITA'S" IN KEITH'S

Radio Pictures' "Rio Rita" will force vaude temporarily out of Keith's vaudfilms when shortly commencing to play the circuit. The film may force around 400 acts to lay off for a half week or a full week.

Other important and long-running pictures have been cutting the five and six-act bills to two and three acts recently, but not forcing vaude out for the film's stay. "Cock-Eyed World" did the same for the Fox houses.

"Rita" will be played at pops out of New York before the $2 run at the Earl Carroll is completed. Keith theatres in New York and vicinity will play it later, following the Carroll.

Morris Commission Award

Chicago, Oct. 22.

William Morris agency was awarded judgment of $1,252.50 for back commissions against Evans and Mayer, who played Palace (RKO) last week.

Money charged due for 1928 bookings.

Curtis' Coast Office

Jack Curtis, New York Keith agent, is opening a Los Angeles branch office.

Eddie Moran leaves New York this week to take charge.

Free Food for Stage Performers Daily at Paramount in New York

Square Described

A fellow walked up to Alf Grant yesterday and said: "Have you seen Lefty?"

Grant replied: "Yeh, I saw him standing in Hope Island on the Waffle iron about ten minutes ago. He walked down Cripple Creek with a couple of turtles and then headed for the water-hole."

"What the devil are you talking about?" inquired the first.

Grant then explained that Hope Island was the spot in front of the Palace; the waffle iron was the sidewalk grating; Cripple Creek was 46th, where idle musicians hang out; that turtles were lay-offs standing in the sun and the water-hole was the automat.

KEITH'S SWITCHING 2 VAUDFILMS TO FILMS

Two more Keith vaudfilm houses take the full count and go into straight picture policies on an all-sound basis: Temple, Rochester, and the Regent, at 116th street and 7th avenue, New York. Former opens Nov. 2 under the new policy and the Regent this week.

Temple, Rochester, was formerly a split week house, but this season went to full weeks. Regent, badly situated on the edge of the sprouting Harlem black district and not doing the business it should, has been going along with a stage band policy.

Les Stevens, m. c. there, with his Mallory Hatters band outfit, starts regular vaude dates for Keith's on Saturday next, opening at the Royal.

BRAMSON IS PUBLIX PROD. ROAD MAN

Chicago, Oct. 22.

Sam Bramson is leaving the local William Morris office to go with Publix as production road man. Bramson has been with the Morris office for three years, doing vaude and picture house booking around the middle west.

Bramson's new duties will carry him all over the Publix circuit on a general survey of theatres, material, ideas and suggestions. He starts immediately after a conference in New York this week.

Films in 3 Big-Timers

Three former Keith big-time vaude houses open Saturday under straight picture policies with operation still in RKO.

Houses are Keith's, Washington; Orpheum-Palace, Milwaukee, and RKO-Orpheum, San Francisco.

Picture in each case is reported as "Rio Rita," RKO's special.

Bobby Folsom's Operation

Cleveland, Oct. 22.

Bobby Folsom, playing at Keith's Palace, was forced to undergo an emergency appendicitis operation at St. Luke's hospital last night.

Harold Kemp, Warner-Stanley booker, Miss Folsom's husband, arrived here this morning.

IN "EVERYTHING"

Hollywood, Oct. 22.

Will and Gladys Ahern will be included in First National's version of "Hold Everything." Tony DeMarco and Arline Langan are also in this picture.

Foursome are out of the recent Harry Carroll Revue.

Jack Lewis' Operation

Jack Lewis, affected in the last Keith agency shakeup and since that time in the furniture business, underwent an operation on his throat at the Long Island College Hospital. He is now doing well.

Lewis is associated with Gotham Studios, Park avenue film cutting outfit.

At the conclusion of a conference between Sam Katz and A. J. Balaban, it was decided that daily between five and seven and at rehearsal time in the Paramount, New York, all stage performers should be given the courtesy of the theatre to order meals.

Arrangements will be made by the theatre for the stage people to be served promptly. All of the expense including the food will be borne by the theatre.

For the present the innovation will be limited to the New York Paramount. Date remains unset when it goes into effect, but that it will very shortly was stated at the Paramount offices.

Service back stage in Paramount theatres has consisted of pages going out for any orders of the artists and chorus people. The pages in the rear of the theatre, like the ushers in front of the house, are prohibited from accepting tips. Artists say this rule is observed by the young boys.

Different Attitude

The entire scheme of the Paramount back stage attitude toward its stage people and now including this latest courtesy is entirely different to any treatment ever accorded the artists in a vaudeville theatre. In a vaude house where an artist may request a sandwich, coffee or so on, willingly to pay and tip for it through not wishing to go to the street in make up, there is frequently a delay of an hour or so before service can be had and then often surlily given.

Balaban assumed charge of the Publix amusement department shortly after Labor Day.

THEATRE PASSES FOR SARANAC'S SHOW FOLKS

Saranac, N. Y., Oct. 22.

A season's pass for the Pontiac theatre to each of the invalid show people at this health resort has been forwarded by Joe Leo, head of Fox Metropolitan Theatres in New York. About 60 passes were mailed up here by Leo, addressed to each of the patients from the list of names with addresses printed in "Variety" of Oct. 9.

The Pontiac, formerly a Schine circuit house, recently passed to the operation of Leo's Metropolitan chain. When under the Schine management the local manager had no authority to recognize professionals.

To obviate the necessity of the show folks here making a personal request to the house manager each time wishing to see the show, Leo decided upon a pass for everyone. His thoughtfulness and generosity are greatly appreciated by the recipients.

Meet You in Church

Seaman's Church Institute is playing midweek vaude bills beginning this week (Oct. 21) with shows Wednesday, with hopes of keeping incoming ship crews away from the uptown take joints. The church is located along the water front in lower South street, New York, and has an auditorium seating 1,100.

The layout comprises five acts and feature picture, booked by William D. Ascough out of Jack Linder Agency.

The Seaman's Institute is the second church to adopt free entertainment within the past week. The other is the Universalists Church, Fairview, N. J., giving free film shows Wednesdays for kids attending Sunday school regularly and with privilege of bringing parents.

Don Astella Back

Don Astella (Astella and Norma), laid up since the stairs broke backstage at Proctor's 58th St. in March, 1927, opens at the Royal today (Wednesday) in a new act.

Because of spine and skull injuries Astella is unable to do his old acrobatic act. His brother, Dell, died at the same time Don was injured.

Brothers were in vaude together for 26 years.

Sages are not always right !

A certain theatrical wiseacre, who must be a bitterly disappointed man because of transpiring events, said in the not so long ago that "nobody could do anything with actors because actors think with the heart and not with the brain."

The drive for new members instituted by the N. V. A. in a concerted nationwide canvass proves to the contrary.

Actors not only think with the heart, which shows humaneness and kindness, but with the brain as well.

Enrollments are pouring in from every nook and corner of the country by the hundreds. The actor is at last becoming keenly alive to the fact that the new N. V. A. is his organization and is concerned only with his welfare.

The structure he is building now will live long after he is gone. He is now consciously happy in the thought that he is not only helping himself to better conditions in the theatre, but paving the way for future generations in the theatre so the road is made lighter, better and more secure.

The future should mean as much to the actor as the present, for in no line of artistic endeavor can one trace so many generations who have followed the call of the stage.

And those who are enlisting in the cause of the N. V. A. have the further mental joy in the keen realization that they are aiding the sick of the profession for whom the new million-dollar Sanatorium has recently been opened in Saranac Lake.

Won't you join?

Eddie Cantor

President

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(WITH APOLOGIES TO GET-RICH-QUICK PROMOTERS)

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INVEST NOW AND REAP THE BENEFITS OF A GREAT AND HUMAN ORGANIZATION!

NATIONAL VARIETY ARTISTS, Inc.

229 West 46th Street, New York City

APPLICATION FOR MEMBERSHIP

Essentials for Membership:

1. The Applicant must have been engaged as an Artist during the past nine months.
2. Must be in Normal Physical Condition.
3. Should have at least Two Years' Experience as an Artist.
4. The Applicant's chief means of livelihood must be derived from his talents as an Artist.
5. All Applicants who are accepted for membership in this organization agree to abide by the Constitution, By-Laws, Benefits and Rules as at present or as amended.

PLEASE SEND REGULAR APPLICATION BLANK TO

Name.....

Address.....

(Fill in and regular application form will be forwarded to address you desire)

House Mgrs.' Advice and Opinion as First and Best Aid to N. Y. Bookers

Keith's New York house managers will sit in with the bookers on bookings for their respective theatres one day weekly. Each manager has been alloted a certain day weekly to spend in the booking office.

The new system, effective this week, is the nearest approach to promised co-operation between the booking and theatre operating departments of RKO since the plan was agreed upon by Jos. Plunkett and George Godfrey months ago.

During the past few months there has been considerable dissension and wrangling between bookers and house managers, with the managers claiming they better know the type of acts and bills their audiences want. The bookers 'answer has been that they, as buyers of acts, also know the type and quality, and that the managers should stick to managing.

Under the new arrangement the managers will be entitled to pass an opinion on bookings and, if justified, object to material they believe to be unsuitable for their theatres.

Spotting of acts and general running orders of shows will remain within the managers' domain after the opening performance. This has been believed to be the biggest fault of Keith's bookings—in the layout of bills.

The managers are not to directly deal with the agents while sitting in, but may counsel the bookers if finding it necessary.

The chief purpose is to prevent psychological errors by bookers.

Two-Way Wait

A number of vaude lay-offs, with time hanging heavily on their hands, have gone into the grape juice wine biz while waiting. Boys are guaranteeing the stuff to ferment within 30 days and selling it at 89c. a quart.

An old racket, but new for lay-offs.

Booking two animal acts for successive shows, two acts on one bill with midgets in both and no colored act on a bill in a colored neighborhood are some boners among those frequently pulled in the past, and now to be prevented if possible by suggestions from the house managers.

A most glaring booking bull lately reported was in a bill of five acts, three dance flashes.

Booking Fox, Atlanta

When the new Fox Atlanta house opens Nov. 23, it will have its stage shows booked by the Fox vaude offices in New York, although the general supervision of the theatre will be under Harold B. Franklin.

The opening bill will have a Fanchon & Marco idea and a resident m. c.

ANOTHER INDIE OUT

John Robbins Gives Up Trying to Book in Indie Field

John Robbins has closed his independent vaude booking agency, agreeing the indie racket is shot. He will engage hereafter in club bookings.

John Coutts vamped the same racket a few weeks ago to engage in operating vaude road shows on a percentage basis.

Robbins and Coutts were pioneers in the indie booking field.

Golden Gate's Quick Change

Los Angeles, Oct. 22.

Band presentations at the Golden Gate, San Francisco, go out Nov. 1, with vaudfilms succeeding. The Gate went picture house about a month ago.

The local RKO will be the only remaining Keith's house on the coast playing stage productions when the Golden Gate changes.

RKO's Local P. A.

Providence, Oct. 22.

Richard S. Farrell of the Providence "News" staff has been engaged by RKO as head of publicity department for the Albee and Victory theatres in this city.

Farrell replaces James Powers, who has gone to New York to take up a position in executive offices of the United States Steamship Lines.

Farrell has been associated with Albee people on and off for the last three years, assisting Powers with ballyhoo for the two houses.

Agent in the case of Armand and DeVore vs. John Robbins was Gene Kelly, not Matt Kelly.

Bookers' Judgment Limited to $25 Salary Increase for Any Act

New Face Call

Norman Frescott is recovering from a nose lifting operation.

Says his beezer is fixed now so when bookers and agents yell for new faces he'll show one.

Big-Time Out of Denver

Denver, Oct. 22.

Big time revival at the R-K-O Orpheum lasted but briefly.

House goes vaudfilm, reopening with Columbia's "Flight" on the screen.

Theatres Proposed

Evansville, Ind.—(Ambassador). $1,500,000. Also offices. Owner, company forming and A. Phelps. Architects, Bowling and Shank, St. Louis. Policy not given.

Fostoria, O.—(M. P.) Also hotel. Owner, N. E. George. Architect, R. Levine, Chicago.

Ft. Wayne, Ind.—(Vitaphone) $1,000,000. Also stores and offices. Owner, Loop Realty Co. Architect, A. Strauss.

Hugoton, Kan.—$15,000. Owner, R. L. Harris. Architect, S. S. Voight. Policy not given.

Philadelphia.—(M. P.) $45,000. Point Breeze and Oakford streets. Owner Lawstal Co. Architect, L. A. Manfredi.

Poplar Bluff, Mo.—Broadway and Maple. Owner, Mrs. H. Ferguson. Architect not selected. Policy not given.

The booking men in Keith's New York booking office, buying almost all of the vaude acts played by the circuit, are allowed no more than $25 leeway upwards when setting salaries.

A raise of any more than $25 cannot be given an act by a Keith booker on his own initiative. A higher boost can be made only by George Godfrey, Keith's booking chief, or by consent at the meetings of the booking staff held daily in Godfrey's office.

At these meetings each act played in a Keith theatre and every salary paid in all of the theatres, besides merits of the acts up for discussion is gone over. When a salary is set at such a meeting, it cannot be exceeded by a booker without another meeting. Although at times and very often the salary set at a Keith booking meeting is more than the act actually receives when the bookers complete the chiseling process.

Most of the bookers, from accounts, resent the restrictions within the $25 limit, stating they are becoming pencil pushers with nothing entrusted to their own ability to judge an act's worth.

Lampman, Des Moines, Out

Des Moines, Oct. 22.

E. F. Lampman, manager of the local Orpheum for the past six years, has submitted his resignation and will leave Nov. 2.

Morning Telegraph, Oct. 21, 1929

New Faces At Palace

Substitute Act, Second on Bill, Stops Show

by **H. David Strauss**

"It was one of these new acts that proved the show-stopper of the entire bill. Helen Yorke and Virginia Johnson, unprogrammed and brought in at the last minute to fill the spot allotted to Peg Bates, who was forced to withdraw from the bill on account of illness, stopped the show cold in the second spot. These two girls present a nice appearance and both have beautiful voices, one a coloratura and the other a mezzo-soprano. They offered several numbers in harmony, and as an encore they did 'The Wedding of the Painted Dolls' to enormous returns."

HELEN VIRGINIA

YORKE AND JOHNSON

KEITH'S PALACE, NEW YORK, NOW

Thanks to Our R-K-O Representative, BENJAMIN DAVID Not Forgetting Our Teacher, RUTH CHASE

TOM POWELL Presents

MRS. GEORGE PRIMROSE

AND HER

"SPIRIT OF MINSTRELSY"

FEATURING

JOHN HEALY

WITH

The Molloy Twins, Edward C. Clifford, Fred C. Holmes, E. Booth Platt, Gra Weller, Joe Reilly

PLAYING

PALACE, CHICAGO

WEEK OCT. 19

JOE FRISCO

INTERNATIONAL HUMORIST AND DANCING COMEDIAN

The Man of Cigar and Derby Fame

SEZ

ADMIRATION CIGARS

ARE THE BEST AFTER-DINNER SMOKES

JOE FRISCO

EACH DAY

SMOKES

25

ADMIRATIONS

HE HAS SMOKED MOST EVERY BRAND OF CIGARS

FRISCO KNOWS

Frisco Says: "No Other Tobacco Equals Admiration's Satisfying Mildness and Quality"

FOLLOW FRISCO'S TIP

SMOKE

ADMIRATION CIGARS

"To His Majesty The Public"

I Offer Vaudeville's Newest Creation!

HENRY SANTREY

and his

"Soldiers of Fortune"

A NEW IDEA OF ORCHESTRAL ENTERTAINMENT

Twenty Artists

White Face! **Black Face!**

Comedy **Tragedy**

A Sensational Novelty! **Dynamic Personalities!**

Four Scenes

Gorgeous Scenery! **Gorgeous Costumes!**

Palace Theatre Bldg.
NEW YORK CITY

Personal Representative
JACK CURTIS

Playing R-K-O
THEATRES

GEO. K. ARTHUR

Appearing in R-K-O Vaudeville

"WITHOUT" KARL DANE

AFTER TOURING THREE WEEKS—ENJOYING SLIGHT REST THIS WEEK (OCT. 19)

BY

"DOUBLING"

KEITH'S PALACE, NEW YORK

AND

86th ST. [OCT. 19-22] — COLISEUM [OCT. 23-25]

IT WAS "CHUCK" REISNER THAT SAID I COULD! AND I DID THANKS "CHUCK"

Produced by MAX GORDON
(THANKS, MAX)

Material by AL BOASBERG
(THANKS, AL)

Direction HARRY WEBER
(THANKS, HARRY)

HIP POLICY CHANGE

Heidt Band After Three Weeks Takes Up Fox Bookings

Horace Heidt and Californians, after three weeks at the N. Y. Hip, go to Philadelphia next Monday where they play Fox's Philly. Another band will be placed in the Hip by the Keith office.

The Heidt band, after one week in Philly, returns to New York to play local Fox time, including the Academy and Audubon.

The Hip program change Saturday brings in Par's "Fast Life" (talker), for one week, supplanting "The Immoral Lady."

ILL AND INJURED

Harry D. Collins, N. Y. amusement booker, is quite ill at home.

Walter Melrose (Melrose Music Co.) Chicago, in Asheville, N. C., recovering from a nervous breakdown.

Florence Bristol, in French hospital, New York, of injuries received when hit by a truck.

Regent All Sound

Keith's Regent, New York (uptown), goes sound Oct. 26, dropping the present band presentations.

House has been using five and six specialty acts in front of the band. No biz.

FLOPPING FLASHES BURN TRYOUT MANAGERS

Managers of neighborhood and outlying vaude theatres around New York are burning up trying to tab the number of return trips to their houses of specialty people in the flashes and units breaking in.

Many of the girls and boys who sing or dance as three-minute specialists in front of bands or fancy drapery have been getting themselves into so many flop productions, necessitating breaking in in the same theatre so often that each time returning they celebrate a homecoming.

A girl who sings in the baby-talk way just completed her third trip to one theatre in three different flash acts within eight weeks. The last time the manager of the house told her she's barred. The day after the third and last flash passed away, the girl received another job, but had to withdraw when informed of the whereabouts of the opening date.

Managers are claiming the oft-returning people aren't fooling audiences either.

The biggest chance for the mgrs. to boil is when a return trip is made after short absence under a different name. No chance for the mgr. to cancel in that event before the act reaches the theatre. For the specialty act with the new name, it's a week's work but plenty of grief.

NEW ACTS

Tom Barrett and Charles Hooker in dance act.

George Jinks (Jinks and Ann) and Florence Page in skit.

Fred Lightner and Rosella have shelved their two-act to head a new 22-people unit to be produced by Henry Bellit for RKO.

Dixie Norton and Carol Melnot in new act by Neville Fleeson.

Adele Oswold (Mrs. George Rosner) is teaming with Agnes Prendergast in a comedy two-act authored by Rosner.

Claire Windsor, George Clifford and Marimba band.

MARRIAGES

Donn Wermuth, company manager of "Follow Thru," Chicago, to Peggy Thomas, 18, of the chorus of same show, in Chicago Oct. 8.

Margaret R. Bennett, secretary to L. B. Mayer, married Ross Lewin, non-professional, Los Angeles, Oct. 11.

Freddie Fralick to Alice Renze Oct. 14 in Riverside, Cal. Groom is agent.

Helen Furst to James A. Bernson (attorney) in New York, Oct. 17. Bride is secretary to Ralph G. Farnum, N. Y. caster.

Wanda Lyon, actress, to James Lyman Pratt, Oct. 15, in New York. Bridegroom is a banker.

Rosalind Adele Ruby (vaude) to Simon Cohen (non-pro), Oct. 16, in Watertown, N. Y.

Marriage of Thelma Terry, femme orchestra leader, to W. H. Haar, owner of the Tybee Beach Hotel, Savannah, Ga., has just been Hotel, Savannah, Ga., Aug. 21, has just been disclosed. Miss Terry has now given up the leadership of the band, which was billed as Thelma Terry and her Playboys.

Boyce Cullen to Lillian Topping in Jersey City Oct. 19. Groom is trombonist in Whiteman's band.

Richard H. Zeller, manager Keith's, Springfield, Ill., to Faye Ford, South Bend, Ind. (non-pro.), in Sioux City, Iowa, Oct. 15.

Bowing for Signs

An actor in New York takes two bows each time he passes the Criterion theatre.

Picture playing there is "Applause."

Delmar's Benefits

Jule Delmar, besides booking the half week at Charlotte, is now in charge of all benefit bills and bookings in Keith's.

Lotus Thompson, John Oscar, Sheldon Lewis, Will Hayes, "Terris of the Times," U serial.

JUDGMENTS

Max Hart; Madge Hart; $4,559.

Free Open Air Opera of N. Y., Inc., and Allan Cahill, Russian Refugee Children's Welfare Soc., Inc.; $216.

John G. Jermon, Inc., and John G. Jermon; Manufacturers Trust Co.; $543.

Uneeda Pure Orange Drink Co., Inc., Lunsford Bays and Abraham Drubitz; Burnee Corp.; $37,907.76.

Chrisedge Theatre, Inc.; Biltmore Pictures, Inc.; $184.14.

Ted Claire; Shubert Theatre Corp.; $525.17.

Howard Estabrook making adaptation of "Under Cover" to star William Powell, Par.

DICK HENDERSON

WISHES TO EXPRESS HIS APPRECIATION TO RADIO-KEITH-ORPHEUM AND WARNER BROS. FOR A MOST HAPPY AND SUCCESSFUL SEASON, WHICH INCLUDED THIRTY-FOUR CONSECUTIVE WEEKS ON THE R-K-O CIRCUIT AND FOUR FEATURED TALKING PICTURES FOR WARNER BROS., INCLUDING "THE GOLDEN DAWN" AND A FEATURE SUPPORTING ROLE WITH MR. JOHN BARRYMORE.

THIS WEEK

ORPHEUM THEATRE

LOS ANGELES

Sailing for London October 30 on S.S. Berengaria to Open at Palladium, London, November 11

Au Revoir to All My American Friends

WHAT DOES IT MEAN?

When two young Americans are brought back for their 5th return to London's leading variety halls and cabarets

WHAT DOES IT MEAN?

When their original contract was for 4 weeks and they are now well in their 2nd year and are still consistently liked

WHAT DOES IT MEAN?

When they are billed like this at the most fashionable of French resorts

AND

WHAT DOES IT MEAN?

When they have just been signed for their 2nd sound short for Pathe

—IT MEANS THAT—

Those two young Americans

DICK and EDITH

BARSTOW

ARE A PERMANENT SMASH HIT

AND

A PROMINENT FEATURE IN EUROPE

DE VITO and DENNY with DOT STEVENS

"ANYTHING FOR A LAUGH"

"VARIETY"
STATE-LAKE, Chicago, Oct. 12

"DeVito and Denny, those two peach hokumists (assisted by Dot Stevens) save the show. They are the only high spot on the bill, and for 15 minutes had a big house hysterical. When DeVito dived into the grand piano the turn was made, and when he plopped into the orchestra pit a riot. And when De Vito pulled down half of a back curtain they were laying them in the aisle."

TOURING R.-K.-O. CIRCUIT OF THEATRES

Direction SAM ROBERTS-DANNY GRAHAM

Many Thanks to Mr. BEN PIAZZA

Publix May Remove Other Booked Houses on Keith's—Upstage Stand

What appears to be an up-stage position assumed by Keith's booking office in the case of Lawrence Golde, may cause that office to lose all of the Publix theatres it is now supplying with vaude, beside the revenue from the bookings.

One house, Scollay Square, Boston, has been pulled from the Keith floor by Publix to be booked by Golde, who retains his booking role in the William Morris office.

The present Keith-booked pair in Atlanta and Charlotte, N. C., and Shea's Hip, Buffalo, in which Publix is largely interested, are reported possibly on tap for removal from Keith's, to be booked elsewhere as an aftermath of Keith's stand in the Golde matter.

Golde, formerly a big time booker for Keith's and lately manager of the vaude bookings in the Morris agency, was intended for a return to Keith's by Publix as supervisor of vaude bills booked into Publix houses through that office. First house selected to come under his supervision was the Scollay Square. Keith's declined to permit Golde to remain on its floor as a Publix rep.

During the past year Keith's has made several offers to Golde to return, but was balked each time by the latter's contract with Morris. On one occasion it was reported Golde had agreed to return upon expiration of his Morris contract, with Keith's at that time stating it was seeking to bring about something along those lines.

Keith's failure to land Golde when he was finally available, making likely a booking break with Publix, was described as a refusal by Keith's booking office to agree to terms and permit Golde to book the Publix theatres as Publix wanted him to.

Golde was to have been in Keith's on the Publix payroll, taking orders from Publix only.

Ivan Bankoff and Bet Cannon, ballroom team, engaged for two weeks at the John Marshall Hotel, Richmond, beginning Oct. 29. After the Va. engagement is completed the couple will sail for Paris.

Can arrange 10 or more good weeks in the Middle West for desirable acts. Small jumps

R-K-O (Western)

Just Routed

Fein and Tennyson
Richards and Church
Bobby Vale and Co.

Write---Wire---Phone

LEW. M. GOLDBERG

State Lake Theatre Bldg.
CHICAGO

GILBERT BROS.

Aristocrats of Aerial Equilibrists
BOOKED R-K-O

McCARTHY and STERNARD

We Don't Make Up Funny—Carry No Scenery
But We Make 'Em Laugh

R-K-O CIRCUIT Direction, MILTON BERGER

AGENT SUES AGENCY FOR SALARY-COMMISH

Suit has been filed in New York Supreme Court by Charley Furey, Keith agent for several years and last an associate of Max Hart, to collect commissions and salary alleged to be due him by Morris & Feil, big time agency, with which he was lined up in 1928.

Two causes of action are brought. The first claims Morris & Feil employed Furey under an arrangement whereby he was to receive one-half of the commissions earned from bookings negotiated by Furey, the second alleging an arrangement existed under which the associate agent was to receive $50 a week salary for one year and that he was summarily discharged.

First cause asks for an accounting and commissions made, the other charges breach of contract, with damages of $2,300 wanted.

Harry Berman, attorney for Furey, estimated the total amount involved would approximate $6,000.

CHICAGO CHUMPS

(Continued from page 1)

gentlemen, let me direct your attention to those daring art photos in these machines. They're hot, boys, and anyone desiring to view those breath-taking scenes can secure nickels from me."

All the stuff is plainly labeled, "Passed by New York Board of Censors" and easily 10 years old. Not a bite, although the spieler held the mob there for 20 minutes and tried hard to sell them. Then he led to the payoff.

The Payoff

"Gentlemen, I am now going to take you through these doors to see a show which you have never seen before. They take 'em off in there, boys. And remember, what you see in that room is nobody's business but your own."

Into another room. In it, a large wooden booth having about 16 sides; in each side a small panel, which can be opened by dropping a nickel into a slot. Stays open about five seconds, then closes automatically. Look through the panel and see the show at a nickel a peek.

Another man now helping to dispense the nickels. The mob senses a gyp but goes for it. One gal inside the booth, dressed exactly as she was in the chorus downstairs, is what they see. The thing is made complicated by an arrangement of mirrors, so that in one slot you look up and in another down, in order to get a peek at the gal.

The average take here is about 50 cents per chump. The spieler tries to convince the boys that every slot has a different girl, but by the tenth nickel they realize it's the same one and always fully dressed.

The whole show runs about an hour. Performances continuous from noon to midnight. There are 11 girls, hired through newspaper ads. Work all day for $20 a week. The girls work on the half hour show, then 10 take a rest, while one goes to the booth upstairs.

The house is owned by Harry Thurston and has been operating just this way for more than 18 years.

The place is almost all profit; weekly take averaging about $875 at the door and about the same amount inside. State street supplies enough transients to keep it going indef.

Bond Building Raid

The wagon took away 15 men Monday night at 6 o'clock from an office on the third floor of the Bond building (1560 Broadway), where it is alleged race track bookers were operating. When the raid was suddenly staged, the whole building was turned into bedlam, with cops all over the entrance and halls telling startled people they could come in if they wanted.

Office raided was sublet by The Blanchards on leaving for West Coast last summer to Percy Oakes.

BIRTHS

Mr. and Mrs. Clark Ross, Oct. 14, a son. Father is New York theatrical producer.

TOUGH CENSORS

(Continued from page 1)

but that is what we ask for. I am glad we have the reputation of being the strictest city on the North American continent."

Local managers don't care much either way.

Springfield, Mass., Oct. 22.

Burlesque girls hitting this town are put into shirts and stockings because of police vigilance. Gals can't even stand with backs to the audience because of what they usually do with that stance.

BARGAINS

Surplus theatrical material, suitable for stock houses and acts. All in good condition. Drops and cyes, $10, $15 and $25. Wardrobe, ground cloths, portable switchboard, cost $2,200, sacrifice for $600. Delco motor lighting outfit suitable for carnival. Yankee Amusement Co., 1210 S. Michigan Av., Chicago, Ill.

CORA GREEN

R-K-O Circuit 1929-30

SOMETHING NEW FOR FIRE PREVENTION

Mecca Fireproofing Powder absolutely fireproofs any material without discoloration. One pound makes one gallon. Sample pound with formula for mixing, $1.50; 5 pounds, $6.50; 25 pounds, $25. Yankee Amusement Co., 1210 S. Michigan Av., Chicago, Ill.

Marcus Loew BOOKING AGENCY

General Executive Offices

LOEW BUILDING ANNEX

160 WEST 46TH ST.
BRYANT 7800 NEW YORK CITY

J. H. LUBIN
GENERAL MANAGER

MARVIN H. SCHENCK
BOOKING MANAGER

CHICAGO OFFICE
600 WOODS THEATRE B'LD'G
JOHNNY JONES
IN CHARGE

RADIO-KEITH-ORPHEUM
CIRCUIT OF THEATRES

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1564 Broadway

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R-K-O PRODUCTIONS, INC.
Producers and Distributors of
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Launching an Era of Electrical Entertainment
1560 Broadway
NEW YORK CITY

THANKS TO OUR MANAGER, MR. GEORGE CHOOS FOR BRINGING US BACK TO THE UNITED STATES

MR. AND MRS. RAY LYTE

DISTINGUISHED DANCERS OF GRACE, BEAUTY AND CHARM
"An Aristocratic Offering That Never Forgets to Be Diverting"
Assisted by MAXIMO'S STRING ORCHESTRA

This Week R. K. O. PALACE, New York
(OCT. 19)

WHEEL SHOWS STEAL FROM EACH OTHER

Mutual producers are squawking about recent raids contemporary producers have been making within ranks of their shows, grabbing off principals and strengthening their short shows by crippling others.

From all accounts contracts mean nothing now in burlesque. Players hop at will. Producers or at least the group affected by the recent vamping of comics and other principals from one show to another, are petitioning the Mutual to checkmate further raids.

More wholesale recasting and withdrawals have obtained on the wheel shows this year than in any previous season. Practically every week has a shake-up in cast with some going to stock a week or two to camouflage the wheel show job that had precipitated their resignation from the former show. The cover up angle has been penetrated, with managers losing players and finding them a few weeks later in another wheel show squawking plenty.

Performers are chirping their end of it through claiming that all contracts carry a closing notice clause and that the show owners could close them at will. Consequently it should be worked two ways, and is when a performer can shade his or her prevalent salary for the better by another show.

The hop-outs throw a monkey wrench in the works of a smooth, routined performance, especially when a comic vamps, since there are too few left in burlesque to make replacements without considerable trouble.

Just what Mutual will or can do about the matter is anybody's guess.

Burlesque Changes

Ruth Donald closed with "Social Maids" and hopped into "Step On It," replacing Loretta Love.

Joy Moore has supplanted Sonia Asford with "Oriental Girls" (Mutual).

Maurice Seamon replaced Al Levey as manager of "Pretty Babies" (Mutual) in Newark last Saturday.

Frank Mackey with National Garden stock, New York.

"Toots" Brown with Izzy Hurst Bijou stock, Philadelphia.

Andy McLaughlin with 125th Street stock, New York.

Stock at Bronx O. H.

Sam Fliaschnick's burlesque stock at the Bronx Opera House gets under way Friday night. Fliaschnick, who formerly operated a burlesque stock at the New 125th street theatre in Harlem, has assembled a company including Charlie Baker, Morris Perry, Joe Singer, Tom Briskey, Jack Cameron, Margie Pennetti, Billy Rose Carson, Donna Davis, Mae Janese and Janice Ewing.

Marie Daly is staging the dance numbers and Murray Freedman is musical director.

Wheel's Ind. Losses

Chicago, Oct. 22.

Mutual wheel business in this territory is in a slump. Blackstone, South Bend, Ind., closed. Gary, Gary, Ind., is unable to meet $5,200 weekly guarantee, and has entered percentage arrangement.

Haymarket and Empress, Warren Irons' houses in Chi, doing well, with average gross for each house above $8,500 weekly to profit.

PROV. CENSOR BUSY

Providence, Oct. 22

Not only did "Puss Puss," the Mutual burlesque feature run afoul of the police censor here last week, who ordered spicy lines and sketches cut out, but the troupe lost one member of the cast when Larry Clark left the show without notice.

Chi Team's N. Y. House

The City, 14th street, New York, is going to house stock burlesque, but not by any of the Minsky crowd as previously reported. Morris Mansbach and Maurice Froelich, who operate the State-Congress stock, Chicago, will install a company there next month.

Dan Dody will stage. Ike Weber will cast upon return of Froelich in two weeks.

SPEED GIRLS

(MUTUAL)

An old-timer could write a notice on "Speed Girls" with his back turned to the typewriter. A novice finds himself interested in everything but the show.

When told that the novice had caught "Speed Girls" at the Apollo on 125th St., the old-timer merely felt his face to determine the advisability of shaving.

"How do you tell the Mutual troupe from the stock troupe at the Apollo?" persisted the novice.

"They're listed," said the old-timer. "The numbers in the program are the ones done by the Mutual gang." He poured himself a drink of Catskill water.

"But the numbers didn't run according to program," said the novice.

"They never do," commented the old-timer. "What time is it?"

"What I'd like to know," said the novice, "is which girls are which in the Mutual bunch. That's what I'd like to know."

"Which girl did the bare stuff?" asked the old-timer.

"Three of them."

"Then she's the soubret."

"Oh!" The novice debated a moment. "What I'd like to know," he decided, "is if they cut out most of the Mutual skits and inserted skits by the stock troupe—what I'd like to know is, does that mean the Mutual stuff wasn't so good?"

"Ten to one," said the old-timer.

"The Mutual comics were Fred Falls) Binder and Sunshine Pritchard," said the novice. "Not very many people laughed at them."

"Is Binder a Cohen?" asked the old-timer.

"A what?"

"Hebe. Does he do a Cohen?"

"Yes."

"How's the chorus?"

"Well," said the novice, "people laughed at them a couple of times. They were built a little different."

"What do you expect for $30 a week?" asked the novice.

"What I'd like to know," decided the novice, "is how far can they go in the bare stuff?"

"How far did they?"

"Well, one girl had a thing on about the size of a dollar. If they made 75c pieces, it would be about that size. Then she had on a little strip of gauze to protect both lungs from pneumonia."

"How was the teaser stuff?"

"I don't know. Every once in a while a girl would come out with less and less on and snap her stomach at the customers. The best stomach snappers were in the stock troupe. The Mutual bunch had one hot Oriental dancer who consummated a marriage all by herself. Her name is Joan Tanya."

"Who were the other principals?"

"Margie Thomas, Vern Moore, Evelyn Whitney, Harry Seyon, Irving Jacobs, Earl Myers and the two comics. One girl, dark, was really good looking."

"A jig?" asked the old-timer incredulously.

"No, she didn't dance. She could snap her stomach pretty good though."

"Was she black?"

"No; kind of olive."

"Nuts."

"But what I'd like to know," decided the novice, "is, would you call that a good show?"

"All you're supposed to notice is the Mutual stuff."

"But almost all the Mutual stuff was gone. One of the comics, Sunshine Pritchard, only had one line in one skit."

"Maybe the show's a lemon," said the old-timer.

"Maybe," said the novice. "But what I'd like to know, he decided, "is——"

"Write me a letter," said the old-timer. *Bang.*

FLAPPER FOLLIES

(MUTUAL)

Lola Pierce, brunet torch working along lines of Ann Corio, but not quite as fiery, pulls this one through. A clever gal with plenty to gaze upon carried featured soub assignment to perfection and pepped things up every time on. Teasers and non-teasers, having better than average voice, she does real hoofing instead of faking like most and gets over in a big way.

Aside from Miss Pierce's numbers the show is just an average Mutual. Jack Montague, doing tramp, and "Tiny" Fuller, oversized and doing sap, are the comics, having little to do and just about as funny. The skits are ancient and mean nothing save breathing spacers for Miss Pierce.

Billie La Mont and Madge Vincent, latter duo support principals, get over more or less but can't hold a candle to their running mate. Teasers galore as usual but none amounting to anything save Miss Pierce's.

Plenty of double entendre in the skits doled out in primer style so that the muggs who buy in can understand. At Monday night's session at the Irving Place they knew all the answers and only wanted the dames. They got what they wanted and plenty.

House comics fared better than the show's for laughs, with Johnny Weber doing Dutch and "Shorty" McAllister, sap, still holding them with familiar bits, flanked by Peggy Reynolds and house gals.

"Flapper Follies" has a chorus of hard workers, if not all lookers, that helps the principal gals pull the show through for anything it gets. The numbers, costuming and production okay, comedy limping, and strictly a dame show. *Edba.*

CHARGE DOUBLE X IN WHEEL BONUS FIGURES

Three Mutual shows playing the Gayety, Brooklyn, expected to cash in on the top figure by playing over it, but were amazed when informed late Saturday of each week that the amount had been changed which made a difference on the final count-up.

Trio hit by the weekly top change were the Ed Daley, Lou Talbot and Frank Damsel shows.

It's a Mutual arrangement that when a house figure exceeds an established "top" the current show gets 30% of the excess in addition to its regular guarantee. Thus "Bare Facts," "Wine, Women and Song" and "High Flyers" each hit a figure which the company operators believed was above the top mark when the management informed the shows that the top had been increased. And in the increase went the shows' 30%.

SLIDING BILLY OUT

Geo. Broadhurst Goes in Mutual Burlesque Show

George Broadhurst hopped in as star of Sliding Billy Watson's Show last week at the Hudson, Union City. He will remain indef with the show probably recaptioned George Broadhurst's Own Show.

Watson, former Columbia producer-comic, went Mutual this season, but has been in and out of his show intermittently through throat trouble. It may count him out for the remainder of the season.

N. O.'s Two Stocks

A new burlesque stock has been recruited in the Ike Weber offices, New York, to open Oct. 27 in the Dauphine, New Orleans. Included are Belle Miller and Eddie Aiken.

The Dauphine will be operated by Leopold Arthur and Pat Brennan with Will H. Ward staging the shows. This is the second stock to hit N. O., with the other announced to play the Palace under Arthur Clamage's direction.

MILLS INTO LEGIT

Steve Mills, former burlesque comic, has been placed under a five-year contract by the Shuberts. His first show assignment is "The Duchess From Chicago."

Flo Daley's Elevation

Chicago, Oct. 22.

Flo Daley, from the chorus of Ed Daly's "Bare Facts," Mutual wheel show, is now a principal.

Tabs Instead

Musical tabs supplanted stock burlesque at the Myrtle, Brooklyn, last week with Mario Pranno in as producer. Split change.

Company includes Cress Hillary, Ethel Lee, Sonny Brown, Al Pisoni, Winifred Earle, Billy White and six choristers.

Soubs at Columbia

Mary Lee Tucker has scrapped her vaude band act to open this week as house runway soub at the Columbia, New York, as supplanter for Fritzi White.

Virginia Jones has been added at the Columbia, as alternate runway soub with Miss Tucker.

Midnight shows at the Columbia, New York, which switched from Fridays to Saturdays two weeks ago, are switching back to Friday again this week. Drop in business after the change responsible.

Nick Biola and Al Borde are producing a new unit for RKO Circuit titled "Zeppling Around," carrying 22 and running an hour. Cast includes Frank O'Neil, Johnny Kane, Androni Brothers, Finn and Jamison, Dorothy Hild, Curry and Osborn, Lynn Sisters, Victor Seydel, Ethel Poyer and dance ensemble.

Inside Stuff—Pictures

(Continued from page 32)

is stated. And, Haysites maintain, Radio found out all about it by itself and with nothing more than a few gentle spoken hints from the MPPDA brethern.

While the Radio people don't like to talk about the conference and haven't, with the exception of the original glowing announcement and an ambiguous statement recently, the Hays people understand they have sold about 85 franchises in territories perfectly neutral. In the others the big chains have the first runs and exhibitors of the smaller class who want the pictures just sign for them in the regular way.

As for Tiffany-Stahl, outside the Hays' bounds, the Hays office doesn't care. This independent, they observe, hasn't any theatres anyway.

Just in case the present cycle of screen musicals may ease off within the next six months, chorines, musicians and dance directors are reaching for other jobs. Girls are now seeking every chance to act and secure the future and dance directors are devoting spare time to studying the technique of dramatic direction and the writing screen treatments.

Same can be said of the chorus boys and specialty artists. Any sudden abandonment of the present barrage of musical productions would result in a critical shortage of work for musicians. But this, of course, is unlikely.

Case of wolf eat wolf among the Coast picture agents the past few months. One agent recently returned from New York where he claims he made contracts with five stage players to take them to Hollywood by providing their transportation and guaranteeing them six weeks salary. In case these people make good they are obligated to him for a five year period at the supposed 10% commission.

In case they're not okay, they must be sent back to New York at the agent's expense, something he possibly didn't know when he signed the contracts as it's a state law.

Inside sources claiming they know what is going on back of the scenes on wide-film, which now seems to be nicely in the hands of William Fox, report Fox, Adolph Zukor and David Sarnoff have been getting together lately on Long Island to discuss the double-size negative and screens. That Fox's Grandeur, Zukor's Magnafilm and Sarnoff's Spoor process will all be of the same film width eventually, the advance dope seems to point. Academy of Motion Picture Arts & Sciences and the Hays office are doing their best to further a get-together.

An extra may make a rep for a certain bit and is called continually for it. When given a steady job he beats it, bequeathing his name to his roommate. Sometimes it gets by but not for long.

Peopling a Spanish set, the Casting Bureau called a dark-haired girl who took the call and told her roommate to take the job. Next thing an asst. dir. with a boil on his voice phones the Bureau saying "Say, where d'ya get that stuff, sending us a blonde for a Spanish set?"

Colorart Synchrotone claims the discovery of a third dimension system of photography and will use it for one sequence on "Mamba."

According to company's claim basic patents for the idea, which differ from any process claimed by other inventors, were issued 10 years ago. Since then, it is said, experiments have brought the idea to perfection. In this system stereoscopic value is obtained through the constant movement of the camera during shooting.

Los Angeles exchange manager gave a bright young man the title of office manager and told him he could do all the hiring and firing. Kid got busy, firing the steno and then telling the star salesman he was through.

Salesman refused to quit and in a week-end shuffle became exchange manager. He is the head office manager's boss, now, but big-hearted. The boy still has his job.

"Publix Opinion" for this week calls upon Publix house managers to submit business getting ideas to stand off what the confidential house organ calls "Blue Monday." Article says Mondays haven't been so good of late and that there must be a way of brightening them up locally. The extended invitation is expected to bring sufficient results for a weekly test of the best to boost biz on that day.

A w. k. caricaturist specializing in making sketches of film players and executives on speculation picked what he thought was a sure sale in leading man. After working two weeks to perfect the sketch, the artist presented it to the actor who looked at it and in his nonchalant manner said: "You can leave it here, maybe one of my fans would like to have it."

Eddie Dowling, shooting an over-the-top sequence for "Blaze of Glory" at Fox, had the Germans charging through the mud wearing long overcoats and carrying full packs. One extra got the ear of somebody and explained that the Boches never wore the overcoats on a charge and only a small knapsack of necessities. He learned on Wilhelm's side from 1914 on. They adopted his suggestion and didn't give him a bonus.

Manager of the Fox, Aurora, Ill., was the only one of 1,200 Publix house managers to wire Sam Katz a guarantee of a 25 to 50% increase in business. Happened after the president of Publix had telegraphed all managers to guard against Blue Monday slumps. Night before the manager got his wire the Strand, other Publix house in Aurora, burned to the ground, leaving the Fox without competition.

One of the first major attempts to film and record an all-talking feature on the high seas is now being carried on by Paramount off the lower coast of California. Scenes are for "Flesh of Eve."

Company was headed by William Wellman and employed a convoy of vessels, work barges and camera launches.

In giving a toast to one of his employees at a studio banquet a producer said, "Here's to the boy whose father spent $5,000 a year to put him through college and for whom I have already spent $500,000 to teach him the picture business. I wonder who is going to pay to finish his education."

That intense heat is thrown upon the stage through extra lighting juice when taking a picture with Technicolor is denied by the color people.

Lights are hardly strengthened at all for the Technicolor process at present, it is claimed.

Laura Hope Crews seems quite influential at Pathe on the story end for pictures and in cast selections. Miss Crews is a thorough legit, having reached fame on that stage before departing for Hollywood shortly after the impression spread that the talkers would demand diction.

To check any playing of favorites in casting extras the Casting Bureau changes its phone girls every month. Draws new girls from U. of Cal. Part-time job from 5 to 8 p. m. with three or four girls always busy. Soon as the girls get to know anybody they get the gate.

Frank [illegible] to [illegible] office that he has discovered a sound screen without pores. The Hays office simply observes that Frank should have been a millionaire years ago.

PALACE

(St. Vaude)

If nothing else of meritorious achievement is worth recording at the Palace this week, the outstanding hit marked down by Helen Yorke and Virginia Johnson in the No. 2 spot will be enough. Yorke and Johnson (New Acts) may not have meant a thing to vaude or the Palace before these delightful song birds made their Palace debut, but after that no question.

Speaking about breaks, here are a couple of high class girls who have been picture housing it for the past several years individually, only to bust in at the Palace on virtually a rain check and cracking the house right open on their first appearance. All of which happened because Peg Bates, colored monopedic performer, booked for the spot, took ill at the last minute.

Away from this particular instance the Palace show as a whole does not measure up to $3. Carrying a lineup of nine regulation acts with George K. Arthur (New Acts) from pictures topping for the draw and Julius Tannen enlisted for real support, it yet doesn't make the bill. It follows that something must be wrong, but where and what is a repeated question that has given the Palace bookers considerable trouble and apparently still is. They might begin by figuring why the first two acts on this show can start off with a bubbling bounce that the remaining three turns on the first half cannot follow. It's usually quite difficult to find an opening act like the Ortons who can knock 'em dead right off the bat. And for a No. 2 act like Yorke and Johnson, who can not only hold the tempo, but ginger it up all the more.

And yet the ensuing entertainment at the Palace this week lags, sags and withers away by intermission.

But for the timely interruptions of Tannen, with his breezy quips and wheezes, there's no telling just how bad the show really might have looked. Tannen has found a new name for a master of ceremonies, while speaking of him. He calls himself director of jollity and what can be done about it? Judging by the reception and appreciation he received Tannen should not be a stranger in this house. In fact, the Palace should see more and oftener of him.

Carrying on and picking up the second section were Florenz Tempest and Marion Sunshine, reunited sister team of bygone vaude days who proved they never should have been apart, even temporarily. For the Palace mob Saturday mat, weary of waiting for something to happen, Miss Tempest and Miss Sunshine provided an agreeable mixture of both their names.

Miss Tempest in male attire looked good enough to par off with the best of her contemporary male impersonators, while Miss Sunshine stood out like a beacon with lyrical characterizations that had the team begging off after two encores. That Ulric bit of "Mima" Miss Sunshine does is a pip and her "I Want That Man" is another. With the clever and delightful Miss Tempest pacing the way it was a cinch for the girls to cop and they did. Jerry Moore made a good job of accompanying at the piano.

Arthur followed with a comedy skit titled "Port Arms," credited to the ambidextrous Al Boasberg. It is not heavyweight material, but with Arthur's pleasing personality and humble manner got by. For a picture star of some following Arthur might have made a happier choice in projecting himself into vaude. With what he has, however, he will have to depend on his name alone.

Wallowing from repeated trips throughout the show, Tannen came to bat on his own in next to shut, and briefly but decisively goaled 'em with patter smart enough for Broadway and with some variations not over-smart elsewhere. Tannen's topical monolog ran for about eight minutes, but in that time he slapped across enough sure-fire fast ones to hold 'em. No matter how many times he may be lured away, Tannen may always be sure of vaude and vaude of him.

Filling and holding the trey spot for 25 minutes was the United States Indian Band, finally making the Palace after coursing everywhere and anywhere else. Only a few weeks ago the Injuns were at Fox's Academy on 14th street. A little over six months ago the act played Keith's Riverside, and at that time it was suggested to Keith's it was ripe and ready for the Palace. The booking office watched and waited for six months before making up its mind.

Indians are still a good act, but not as valuable now as they might have been six months ago. Several minor changes in the band, but not enough to hurt. Chief Shunatona is still the cheerful cheer leader and an excellent showman. While announcing himself and band as practically new to vaude, Chief Shunatona has been around with Indian acts for years. That accounts for his keen showmanship and knowing what it's all about air.

Ina Williams and Jere Delaney failed to come up to expectations with their tin-type comedy and hoked antics and bits. Spotted No. 4, Williams and Delaney barely made the grade at the finish after clowning and ad libbing, a good deal unwarranted. Miss Williams is a clever comedienne, even if she does make a stab at emulating Beatrice Lillie. And there's nothing wrong with Delaney's straight for the eccentric and mugging Miss Williams. Just a case where they waste a lot of time getting started and then have to go like blazes to finish under the wire. If the team will brace up their start and cut unnecessary clowning it ought to be a cinch for them anywhere, as intrinsically Williams and Delaney are feature stuff.

Carl Shaw and his dance revue, in fifth position, closing the front end. Shaw is of the younger generation of hoofers who packs dynamite in his underpins and knows how to sell it. He's been around with this turn for some time, surrounding himself with three girls and a boy whose leg work cannot interfere with his. As a flash this act is weak, but with Shaw holding it up individually will get over big in any house. Mindell Twins, Litka Kademova and Antoni Flora comprise a variegated group of dancers around Shaw, serving to accentuate his demoniac footwork. Shaw already has everything he personally needs, but his act needs plenty.

Four Ortons, three men and a woman, turned out a swiftly paced wire routine, using a taut low line for some well-timed and executed stunts. Three on the wire while the fourth (man) perambulates with comedy bits on the ground for effective contrast. Scored big here.

George Choos is represented on the closing end of the show with Mr. and Mrs. Ray Lyte (New Acts) and the Eight Royal Koreans, Oriental string ensemble. The Lytes formerly worked in a big flash act. Their present turn does not compare favorably with the other. Even with the Palace walkouts, usual and accepted thing, this turn had nothing to bid for holding 'em in, and so they started walking early and in flocks.

A vaude show gone wrong somewhere, and plenty of empties in the house Saturday is the Palace's answer.

DELANCEY ST.

(Vaudfilm)

A few weeks ago an Irish reporter from Variety, sentenced to review Loew's Delancey, happened to casually mention in his notice that the house was full of herring eaters. Nothing wrong about that. Some of the very elitish go for a kippered or Bismarck once in a while. Yet the manager here resented the classification. So much so that he was still burning Monday night, even when this time one of Variety's own herring eaters was sent to the house.

Anything is likely to happen when one herring destroyer meets another. Said the mgr.: "I don't know whether to let a Variety reporter in here any more. The last one called us a lot of herrings, and that certainly wasn't nice." "But," countered the reporter, "isn't it true a lot of herring eaters do come in here." "Yes, sure, certainly," the mgr. replied, "But why throw it up?"

So that was that. What else might have followed was interrupted by the appearance of the Aurora Trio, cycle acrobats, opening the five-act layout on the first-half bill. Same turn, also known as the Aurora Troupe, has been around for years. They still make a flashy opener with pip equilibristic stuff on bikes and tandem wheels. In this neighborhood particularly they eat this sort of stuff, and it's not herring.

Frank Whitman, freakish violinist, came next. Whitman's contortionistic stunts and eccentric tricks with the fiddle didn't mean a thing to this audience on the way-down lower east side. They like their fiddles straight from the shoulder, without monkey shines. As for the gags Whitman pulled, they might as well have remained in the dressing room. Luckily for Whitman he inserted a couple of Russian hock steps at the finish. That squared him. It was like Soviet propaganda to this mob.

An appreciative sketch was that of Helen and Nolan Leary in their old-timer, called "Yes Means No." Flip lines and humorous situations got over easily. The Learys have been around with this since 1923, and still serving.

Daly and Mace, two women with comedy patter and songs, clicked handily. Another experienced turn, hefty one of the duo getting laughs on her figure. Cleaned up a bit and, re-routined, no reason why this team can't step out in the bigger houses. Good comedy acts at a premium now in vaude.

The Lockfords, standard dance duo, gave the show a brilliant finishing touch. Those two girls with the team look nifty, but that about lets 'em out. Lockfords sure as ever of their stuff, including the undersea plastique and golf numbers. Attractive closer on any bill.

"Bulldog Drummond" (U. A.) was the flicker, and biz wasn't bad, either.

STATE

(Vaudfilm)

As usual, that Saturday turnover at the State management rushed the current five-act bill on and off in a little over an hour, each turn cutting.

For would-be suicides, a try at landing a seat near the front at the State on any Saturday should prove a sure way out. The boys who used to move down a row at a time in the burlesque joints must have moved over here.

"Madame X" (M-G) is the feature this week and insurance for the gross against any sort of a contrary break.

Trixie Friganza, alloted the big pennant on the marquee and the next-to-closing spot on the bill, speeded through her song routine, doing all of it, but in double tempo. Miss Friganza, missed by Keiths' on her rebound from a musical show, is doing a knockout vaude act for Loew's.

Suffering most from time cramps was the Hooper and Gatchett full-stage comedy act, now a vaude veteran. A great big hunk clipped from this one, permitting time for only the Hooper-Gatchett cross-fire talk and singing and a dance-off finish by the supporting company. Changes in this act, though it remains basically the same, are a new set and a new cutie in the French dame part. Deletion of the regular continuity resulted in a near-nose dive for the act Saturday.

Don L. Haynes (New Act), colored leading man in M-G-M's "Hallelujah" picture, playing up the street at the Embassy, erred in the support he selected to accompany him on this trip in vaude. Haynes didn't get started at all until singing the theme number from his film, and that arrived at the finish. That single item brought him back after the lights were out, but until then it appeared he'd go under.

On the front end were the Worden Bros., the barrel and ball foot jugglers, standard among the few good risley acts. They clicked. On the other end, Meyer Golden's Sketches, trimmed to two numbers in the general pruning and registering heavily on strength of the twio adagio number, which was practically the act in the short show.

Business big.

Publix service is the same in all Publix theatres, but not so with Loew's. Among Loew's, the State and Delancey Street are run similarly, with the Delancey rather better managed. *Bige.*

81ST STREET

(Vaudfilm)

Fair enough bill but hardly business or prestige-building vaudeville. Combined with Paramount's "Illusion" on screen, it makes passable value for 50-75 scale.

Irene Ricardo and Ledova, the danseuse (New Acts) for the marquee. Miss Ricardo is again wasting her talents on blah numbers with not a laugh in a carload of lyrics, everything depending on her personality and delivery. This clever comedienne's failure to provide herself with good material is criminal negligence. She has an unusually pleasant voice and can troupe, but there's no profit from pointless lyrics.

Kerr and Ensign are pretty weak and need to strengthen their routine. They are not presently adequate to the demands of next to closing. Miss Ensign has a nifty figure but should get some frocks less peculiar-looking. Did little here.

Presumably English and a little too obtrusive in style of working, Ada and Eddie Daros (New Acts) opened the show. They have some good and reliable stunts but also a super-cargo of plain silliness.

Lloyd Ibach's Entertainers, six musicians, and three girl specialty performers, okay for deucing. Not too hot and smallness of band makes for an impression of penurious endowments. *Land.*

JEFFERSON

(Vaudfilm)

Playing to an audience that should like their vaude better than anything else, this downtown RKO grind ought to get more of a rise out of the crowds than it does. Saturday matinee on opening of vaude end of bill, though early, found house quarter-filled, with it about three-quarters capacity when picture went on.

A somewhat colder audience than 14th street and environs should ordinarily produce or did when Fox's City got away with anything, made it tougher for the acts starting the first half grind.

None got a rousing reception and none came anywhere near stopping the show, with only one or two encores at all excusable.

Bert Tucker, Soph's son and presented by her, is the headliner, according to billing, but Norton and Brower, nut team, got next to closing spot. This probably because show couldn't be built any other way, both Tucker and the closing acts requiring the full stage.

Soph's son goes nance in his new act, a polyglot affair of comedy, song and dance called "Prom Capers" and by burlesquing the impersonation gets away with it o. k. (New Acts).

For regular vaude value, teams of Murray and Maddox and Norton and Brower in comedy turns they've done for some time, stand out in the seven-act bill, with Dora "Boots" Early, also a standard, getting across nicely No. 2. Miss Early should get out of the deuce spot some of these days, even if her pianist (Frances Claire) lets the act down a little with her solo between changes. All of Miss Early's material has been specially written and what wasn't written that's good vaude she adds. Best act on the show from the point of speed and showmanship values.

The Jeff bill gets its novelty mostly from the Marc Nathal act, and this is real novelty. His ape impersonation, climbing all over the seats in the auditorium and people while unique, may be annoying to certain patrons. Moreover, shaking an ape's tail into a man's face, as at Saturday matinee, is not so nifty. Nathal, particularly agile in his work and with his act nicely built up, should be good vaude in the neighborhood houses.

Closing the show, Santos and De Frey, assisted by Steers and Maye, sister team, do an act of fair entertainment value. Much of the credit goes to the sister twain. (New Acts).

Opening spot holds Six Jacksonians, acrobats who save their acrobatics for the finish (New Acts).

The show down here runs 143 minutes. Besides the vaude it embraces the feature "Illusion" (Par), Topics in sound, Pathe Sound News and pop orchestra overture, N. Kamern conducting. Typical vaude orchestra with drums and brass dominating.

STATE-LAKE

(Vaudfilm)

Chicago, Oct. 19.

This week the principal vaude to support a very weak picture, "Frozen Justice" (Fox), is another Marcus Revue. One other act, an opener to draw the kids, "Fatty" Cobb and "Scooter" Lowry, of "Our Gang."

Filling a house with mothers and youngsters and then following a healthy act with one hour and 10 minutes of Annapolis. Who was the Hebe comic talking to when he bellowed: "Phooey, you stinker you!"?

This Marcus Revue (Unit No. 2), with a cast of 25 girls and 10 men, is cleaner than it is reported to have been three weeks ago. There are not more than four or five blue gags among the skits, and the comedians do refrain from outright vulgarity.

From the standpoint of a burlesque patron, there is much to it; everything except the teasers. From the standpoint of a family vaude patron there is perhaps 15 minutes of good entertainment in the 70.

Skirts were very weak. Burly stuff will not snap a response when you run a vacuum cleaner over it. Songs, with the exception of three quartet numbers, were equally mediocre. Hoofing was better. A fine pony exhibition by a chorus of 21, and splendid stuff by a Negro working alone in one, doing tap imitations.

For a vaude house revue this unit, like the Marcus unit which preceded it, is draggy and a mess of costumes, moving drops, scrims and posed girls. It is a "Fioretta" stark naked. Near-capacity house was chilly with the revue half over.

State-Lake and State-Congress (stock burlesque) competing this week. *Loop.*

86TH STREET

(Vaudfilm)

Surprisingly lusty response from the neighbors to Organist Jim Thomas' singing bee. Getting the parlor spirit in true Chicago style, the Yorkvillites burst through their inhibitions and sang with Methodist gusto.

For purposes of stimulus and cajoling, Thomas employed a set of slides appealing to blondes to vindicate themselves and brunets to show the blondes up. It worked.

Nice show Saturday. George K. Arthur doubling from the Palace. That means seven shows for him on Sunday, four here and three at the Palace. And each time a change from khaki uniform to soup and fish.

Arthur has an ingratiating personality. He was given a reception and although his vaude talents are slight it seems likely that he will be welcome and probably to some extent a draw in the average vaudfilm temple.

Betty and Bobby Miller (New Acts) opened oddly, combining singing, rope-spinning and dancing. Harry Foster Welch (New Acts) followed with imitations. After Arthur came Norton and Haley, nifty man and woman team, liked enormously. Their hoke blazes no new trails in drollery but is smooth and expert.

Revel Bros. and Red, whose billing "Steps on Steps" tells it all, did nicely closing. "Illusion" (Par) on screen. *Land.*

PALACE

(St. Vaude)

Chicago, Oct. 19.

Last week's stirring contribution to vaude sent the Palace just $5,000 into the red. Eastern names, plus salaries, responsible.

This week's lineup has some excellent talent, real names in New York, but in Chicago they won't draw.

Ten acts, but the last half was run under name of Ken Murray's Revue, so saved a lot of time. Second week for Ken Murray, also Foster, Fagan and Cox, harmonizers. Plenty of get-together throughout the bill, with acts walking in and out on each other.

Dave Apollon and company went over big but not a name here. His two girls especially got good returns, and deserved the noise, with clever numbers.

Other New York name was Rose Perfect, and pleased the audience first performance. Something should be done about this house; Saturday mat almost empty.

Felovis, juggler, opened, and sure-fire with a nifty set and smart manipulation. Drew especial attention with hat and cigar.

"Spirit of Minstrelsy" followed, and over on its natural appeal. Presented nicely, with quiet restraint and dignity. Act led by Mrs. George Primrose, and presents some old-timers working in whiteface. Delightful and different turn.

Chamberlain and Himes, comedy and knockabout dancers, reverse the Bowery dance, and the dame wipes up the floor with the fellow. Some good laughs.

Ken Murray, on and off during the entire show, pleased as m. c., besides getting over with his own turn, which includes the Charlestons. Also working with Murray were Maurice and Vincent, in knockabout tumbling, only fair.

Mangean Troupe closed. There wasn't anybody to walk. *Loop.*

ALBEE, BROOKLYN

(Vaudfilm)

At four bits a head for orchestra the bill presented Sunday would outdraw any kind of weather even in Brooklyn and climate rated swell for autumn. To drag hard-boiled swells of this part of Gotham into a theatre must give them attractive values. Other class of Brooklynites might take anything given but not the ones who spent most of their working days in Manhattan—and housewives who take Saturday afternoon off want plenty of inspiration and laughs in theatre or else.

They got it this time. Not only did they get the double attraction of seeing a screen star in films but also on the stage. She was Leatrice Joy, featured in the First National's "Most Immoral Lady" for 79 minutes, and also gave a 24-minute turn on the stage.

In addition bill had in the order of their appearance Pauline Gaskin and her Three Musketeers (New Acts), Fred Sylvester and his three acrobatic midgets, Eddie Pardo and Associates (New Acts), Joe Laurie, Jr., and a revue dance and song turn, "Lights and Shadows."

All the acts were cut in time on four-show rule. Other days acts do only three shows here.

Fred Sylvester and his midgets did one of those sober comedy turns that leaves a pleasant feeling. Act neat, clever and clicked. Miss Joy was fourth. She was assisted by Mildred Brown, pianiste. The act takes the full stage and Miss Joy opens with a poetic talk on the so-called marriage of the stage and the screen with the advent of talkers. She then sings a song from the picture, "A Most Immoral Lady." Singing weakest spot. Miss Brown does a piano solo and Miss Joy returns to give a French-girl number. Well received.

Joe Laurie, Jr., does his usual chatter act, with the girl friend appearing but saying nothing. Over as usual.

"Lights and Shadows," closing, has 15 people, and a nifty bunch of dancers they are. A swell singing quartet. Everything in it is good from the opening appearance of two little girls in pajamas to the intervening tableaux, adagio dancing, and singing.

Entire show 135 minutes.

ACADEMY

(Vaudfilm)

First thing a stranger notes in this Fox 14th street palace is the particular attention paid to audibility. Four microphones are visible. Voices are amplified to carry throughout the house distinctly.

With a break like that, acts ought to be able to even put over a comma. But two of four acts muffed the announcing completely. The girl band leader in "Femme Follies" started every announcement with the name of the person introduced, thereby letting it be drowned in applause for the preceding bit. And the baritone with Roxy's Gang—of all guys—mumbled his stuff through his upper lip. He has a high-class singing voice, though.

Business pretty good Saturday afternoon. Really no draw on the outside, with "Hollywood Marriage"

(Continued on Page 57)

CAPITOL

("Dynamo Maniacs"—Unit)

New York, Oct. 18.

Harry Guarfain, from Chicago, which everybody seems to finally leave, makes his bow as one of the Capitol producers with a unit taking its motif from the unremitting noise, clatter and turbulent disorder of New York.

Shrieking sirens, raucous riveting, the weird glow and recession of electric signs, set the tempo for a unit with a genuine idea. In the swirling vortex of discords a neuresthenic citizen laments his environment in blank verse (quite good).

Into the scene saunters, sartorially perfect as usual, Walt Roesner, m. c. Why is he so calm, unruffled and peaceful, demands the neuresthenic. Roesner replies it's the soothing effect of the Capitol shows. That the gentleman with the aching nerves may experience this same sedative effect Roesner snaps his finger and magically they are in the Capitol, the stage show is on and everything under control.

But the dynamo parallel has only begun. There's an automaton, a machine that talks and takes the words out of Roesner's mouth. Being the machine age what need is there for flesh and blood m. c.'s, inquires the conversational contraption.

Continuing through half the unit the golem-like machine makes all the announcements and comments, a mechanical m. c. And the Chester Hale girls dance as dynamos might be expected to.

Somewhat remote from the general scheme, as is characteristic of specialty talent and production motifs, Jean Boydell and the Ritz Bros. provide comic antics. Miss Boydell was booked in last week's show but taken out when show was overboard and switched to this unit.

Yellow that is definitely yellow, ditto green and ditto red are used by the Ritz Brothers. Their costumes are Broadway and 47th street on a sunny afternoon multiplied by a million candlepower. Their idea is that they are satirizing the collegiate element. It's satire all right but hardly recognizable as campus. It is simply Times Square curbstone scholarship rendered grotesque.

As upon their previous bookings at the Capitol the boys did very well. That applies also to Miss Boydell whose opening song was redeemed by her dance.

Standing up among the bandsmen Ted Marks whistled and harmonicaed to a nice click. His harmonica impersonation of a train ride from New York to Chicago is good pop entertainment.

Yasha Bunchuk's pit interval was devoted to Negro spirituals and numbered Vincent Youman's "Hallelujah" from "Hit the Deck" prominently among them.

Partly audible but mostly silent, both preceding and following the overture, the newsreel clips were conspicuous for the inclusion in both silent and sound form of the Army Ordinance Show in Maryland. Apparently an oversight.

"Marianne" (M-G-M) on the screen for laughs and Guarfain's clever and interesting stage production made a rounded and balanced de luxe entertainment.

Land.

RYE PLAYHOUSE

Rye, N. Y., Oct. 17.

One of the few small theatres made for sound. Reproduction is better than in most of the de luxe key-centers. Any trouble here is the fault of the print.

When this square, low-ceilinged 750-seater, that looks like a miniature red-brick edition of the White House on the outside, opened in 1921 top admission was 99 centimes. Now, with Western sound on film wiring in since last July and with a dime raise in prices current then, top is only 60c.

But there's a reason. Nearly a decade ago the house had no class competition, even in Port Chester, mile away. Now Fox and a lot of others have emporiums in that burg, and, even though there are no others in Rye itself, the mile with the present buggies is little more than a block.

A lot of other peculiar angles regarding the only theatre in the immediate vicinity of a beach that polled 200,000 bathers on its biggest day last summer. The Rye itself has little over 6,000 permanent residents. Most of these are fairly vast landowners and hi-hatters.

Thus the little Playhouse sacrifices the mob payees for the handful of snooty customers—these, with a few of the village bakers and butchers intermingled. It does this because none of the buses that bring the hordes to the beach are allowed to pass by the theatre. Few outsiders who come to Rye for their tan know that the Playhouse exists.

Witness:

Biggest week's business in house's history, one week last August, registered around $1,400.

Charlie Pettijohn et al. is one of the house's most religious patrons. And, they say the special Movietones Charlie, that Hays' bower, got of his boys, haven't even been projected on the community screen—yet. Up here they know Charlie is a big guy, but claim they don't know his connection.

After all, Irving Wheeler, president of the corp. which runs this and 11 others in exclusive suburbia, is a pretty big guy himself. Friends and interested parties in the Rye entertainer say that he is the kind who rides his yacht to Europe, tires of his own service, and returns on a professional liner.

The interior is lent tone by a butler-type ticket chopper, who looks hard at any dirty collar. He's aided by an infant pink spot, ranged above the door, so that it hits every payee upon entrance as well as the wicker table with seasonal blooms providing that kind of atmosphere.

Tonight "The College Coquette" featured, Fox Movietone news, and a two-reeler, as well as a talker short. Less than half of seats filled at the second show. But, it's a bad night, they say. Too windy for Rye.

Business? Not so good lately. Even the butchers have been kickin' and the guy who rents out trucks reports a lot of them on his hands during the past month.

Incidentally Mark Vance's brother, Curtis, is managing the emporium. A very dignified, experienced and pleasant chap, Curtis. *Waly.*

5TH AVE.

("Garden"-Unit)

Seattle, Oct. 16.

With Max Bradfield moving to Sacramento as m c, Owen Sweeten stepped into the 5th Ave. He didn't waste any words starting off, the band going into a selection from "Chocolate Soldier" with just a few scant remarks from Owen. Sticking vehemently, "Vagabond Lover" followed, wherein he warbled in pleasing voice, with a smile. Then switched to the trumpet. Billing in the lobby says Sweeten also dances, but he didn't show that part of his stuff.

"The Garden Idea" launched with some sort of a spring dance in "one." Gals nattily and fully dressed carried on the rhythm, with a team doing a waltz adagio. Gals on their toes and with some oriental tang kept things moving without a halt. No time lost. Song from a sweet feminine voice attended much of the dancing. Two boys then did some singing, but rather cool. Gals go into rope jumping dance.

The comedy element was injected by a pair with good chatter and grotesque falls, without pride. Some violin fun added more comic relief with violent dancing as man fiddles.

Gals did an odd dance with double faces and then the finale brings flash. Nice stage setting.

This unit lacks anything sensational. It flows with song and dance and is a pretty thing to watch, with no lost motion. But it lacks punch or thrill. *Troup.*

COMMODORE

New York, Oct. 21.

It's a shame to waste a house like this one in a section like this and out of necessity give this type of flicker entertainment. But all it is is a shame, for Loew can't very well lift the house bodily into another section.

Tried almost every form of entertainment here to drag them in, but still nothing catches hold. Less than two years ago this house, built very nicely, with a seating capacity of 3,500, was doing badly on the straight flicker policy and vaude was installed as the magnet. But the magnet didn't work, and now, after about 18 months of vaude on a split week, the house reverts to all-sound film. During the vaude reign the scale was 40c. and 50c.; now it's only two bits and 15c., and even with as low a take as this they can't pull 'em in. Monday evening, when this show was caught, the entire balcony, which seats almost as much as the orch, was empty except for the first five rows and the orch itself just a wee bit over half full.

Most likely, even though the price was higher with the vaude policy, sound policy will prove more profitable. The house is in the lower east side, in a neighborhood where they stretch a penny as far as a dime and it must be made to look as though they are getting more than their money's worth to make them step up to the booth.

Exhibiting an all-talking feature like Radio's "Side Street," which had its run in every R-K-O theatre in the district months ago, gives this house the atmosphere of just another small time place of which there are two on every street hereabouts. There's room here for a house with a better policy, for the only class house around is Loew's Delancey, a few streets away. The house is large enough to coin dough with a better run policy of film exhibiting.

The program was rounded out by talking shorts, one by Bob Nelson and another by Yvette Rugel. Both shorts went big. Also Hearst Metrotone News and Lupino Lane all-talking comedy that was received with chuckles.

It's a motley audience of poorer class. You can sit in your overalls, shirt sleeves, working jacket and perhaps in the summer they allow B.V.D.'s.

Still there's a potential gold mine in these empty seats.

LOEW'S STATE

("Baby Songs"—Unit)

Los Angeles, Oct. 17.

One of those tricky units. Rather uneven in structure and not in harmony with the title Fanchon and Marco have given it. Penny Pennington, Miller and Mark and Rose Valyda relied upon to carry it through. For effects outstanding only is the kicking lineup of 12 unit girls in lavender ballet skirts. So far as finale is concerned it is hodge podge, with people getting on best they can to fill up stage for the curtain. Rather disappointing in comparison to the last few units they have shown in this house.

Twilighted opening has Pearl Hoff as baby and Rose Valyda nurse blending with soprano and contralto chants of medley which goes into a semi yodel.

The setting suggests nursery, mildly fantastic, with Georgie Stoll conducting the stage musical aggregation from a huge rocking horse. Lighting for this is too dim with effect not getting over as result. Opening band number clicked with Stoll seeming to get plenty of volume and coherent playing from his mob. The girls in a medley of kid and freak costumes do some effective bouncing of large red balloons.

Miller and Mark trot forth and after doing their out of step tapping, individually and together bring performance to the stop interval.

Line girls then on in ankle length ballet dresses before a pink scrim. White wigs they wear are great contrast for the nudity from waist line up, save for silver ornaments. The number is more notable for decorative effect than dancing.

Stoll and his stage mob have their inning, with the conductor explaining he has converted the boys from jazz to the classics. Leads off with "Orpheus" overture which went big. Valyda with her half and half voice back again gets over ballad, takes couple extra bows.

Caroline and Ruth sing "Somebody's Coming to My House" as theme introduction for the line girls who sidle out as storks. Raiment trickily arranged to show prop babies carried in sling from the stork bills. Seemed as though effort went for little with respect to amount of response audience gave this hi-lite.

Penny Pennington, who recalls in appearance Eddie Borden of days of yore, comes forth for the comedy wallop of the offering. Has a femme aide. Is dandy comic, even though his material here is not ahead of the times. His prop falls and manipulation of the drums rings a response bell. His routine in audience, though conventional, is well sold. The femme aide is great foil and corking balance. Boy has it and should have material to measure up to his ability. Then it will be another story and a corker, too.

Any semblance of continuity drops after the Pennington fadeout with everyone scrambling on stage to function as foreground for a group of girls, nicely shaped, posed on back drop for purpose of showing figures with the exception of what two casual bands of spangles cover.

One way or another more could be done to make the finale worth while. It would help plenty.

On screen Fox Movietone News, "Carnival Kid," a Mickey Mouse Comedy and "His Glorious Night," a John Gilbert (M-G-M) production. Business capacity first night show. *Ung.*

LOEW'S CIRCLE

New York, Oct. 21.

Grinding away from 11 to the same hour at night, this oldtimer in the Loew chain is now reputed doing an average of $1,000 more on the week than when it played silents. House has had equipment (WE) since last November, and with market providing plenty of talkers, playing the cream. Formerly, the grind used a lot of indies and the poorer stuff of national distribs, particuarly on off nights and double-feature days.

One of the remaining Loew grinds to use double features as a regular thing. Circle plays a duet Tuesdays and Wednesdays (same show), with balance of week daily single feature, short or two, news and customary trailer.

Best business Tuesday on weekdays and Sunday beating Saturday as general rule over week-end.

Although not the case most weeks, double feature bill here current week includes two talkers "Wagon Master" and "Half Marriage." Last Sunday (Oct. 20) brought record week-end for house since talkers, with "Cock-Eyed World" (Saturday and Sunday) doubling the average intake of the theatre.

Territory from which Circle draws is from 7th and 8th avenues west to the river. House claims certain percentage of hotel patronage from Pasadena and others, including some from Park, Central (56th and 7th ave.), with opposition the Columbia (Consolidated chain grind); Chaloner, on 9th avenue; Arcade, further up on 9th and Little Carnegie, 57th street artie.

A part of the population in the Circle's domain is colored, practically all of 59th street west of Broadway having gone dark. Circle, however, doesn't get much of the colored trade, only about 2 per cent. of patronage being represented. Of average 100 patronizing theatre daily, only around a half dozen buys seats on ground floor, house experiencing little trouble from this element.

Though between 30 and 40 years old, Circle is not exactly a "dump." It has been renovated and repainted from top to bottom, with new rugs on the floor and new seats to replace a lot of old ones that were broken. Candy still sold in slot boxes back of chairs. It was the late Percy G. William's first vaude (big time) house in Manhattan.

Monday's show included "Bulldog Drummond" as feature, with business better than usual, first floor and balcony having only a few empties. Picture is the sort of meller crowds from this section go for, and with Ronald Colman star, it stands to get the female element of better class from hotels who didn't see picture further down Main Stem. Acoustics good here, picture is reproduced with clarity and from rear, heard clearly. Print house got clean and not badly cut up, as some are.

Due to length of feature, running 91 minutes, only one short filler besides Hearst - Metrotone News. This, a two-reel talker from Universal, "Baby Talks," of Sunny Jim series, not so forte but has a few laughs in its 19 minutes. Circle audiences type that gets more of a kick out of Sunny Jim short such as this one than crowds further uptown, where more of the sophisticates may be expected. For the first time, Sunny Jim is not the baby darling of newlyweds, having become the heroine's brother here.

H-M News, regular issue, includes number of exciting and well photographed clips, especially U. S. Army defense against air and rock blasting in Jersey. Night shots of big guns in former, most effective stuff and could be used to advantage by M-G-M if it ever does another war picture.

Whole show, 122 minutes.

This is a 1,700 seater, with scale 40c during week and 50c on week-end.

APOLLO

New York, Oct. 21.

There are more ways than one of helping pay picture rentals and the Apollo, an indie house on the lower east side, demonstrated one without an apology as to the length or injection into the regular film fare of a campaign trailer or blazer or what you care to call it.

Apollo is just off Broome street on Clinton; wired, plays talkers as its features and at the time visited had "Broadway" (U) as its feature, booked on a four-day basis. Judging from the biz the house was about two-thirds filled downsairs—four days was entirely too much. House has more competition to the square inch than 42d Street.

The Apollo is operated by the Manhattan Playhouses, Inc., which has a chain of film houses in New York. It was built by Meyer & Schneider, who didn't make it pay, and the new bunch is trying to put the house on its feet. Good lobby display is an asset.

The night prices are 20-30 and the Apollo offers a Movietone, one short (the Pat Rooney Family—Universal) and the Farley campaign trailer.

Scanning the neighborhood, could understand why the Apollo wasn't standing 'em up. Right around the corner on Grant street is the Windsor, a silent movie house, offering two features, "She Goes to War" (UA) and Jack Hoxie in "Fighting Fury" (western) and some shorts; all for 10-20, cheaper than the Apollo's talkers.

On the same street but across Delancey is the old Clinton, which offers talkers, having as opposish to Apollo's "Broadway" the Fox feature, "Lucky Star" with Janet Gaynor and Charles Farrell. And then not very far away was Loew's Delancey combining vaude and films.

Nearby Canal street and one of the busiest in the world in daytime hasn't a single picture house running. The Major on Canal, just off Broadway, is dark. Some blocks away, at Ludlow and Canal, is another dark theatre, the M. & S. Canal, which flopped completely, with the Meyer & Schneider interests turning it back to Loew's, who are planning to reopen. As Fox controls Loew's houses, it is understood that the Canal will become a Fox booked house when it has been wired.

Film houses have competition in radio shops giving the fight returns with the amplifiers making them heard blocks away. Locals visibly excited and why not? Wasn't Ruby Goldstein, an east side fav, kavooing Joe Reno of Trenton? And didn't Maxie Rosenbloom, a Harlem favorite, win his fight over Joe Sekyra? And the Garden bouts were a benefit for Palestine relief. *Mark.*

PARAMOUNT

("They're Off"—Unit)

New York, Oct. 18.

The few minutes George Dewey Washington rolls that golden barytone out of that brown throat are the biggest minutes in the Paramount's stage entertainment this week. Three encores, although they start applauding before he leaves the white stallion in his part of the Charles Davis presentation, "They're Off," and Washington comes out a fourth time with the unnecessary reminder the acknowledgment doesn't affect the head.

Greatly exploited by his success in talker shorts, Washington's comeback from studioland is so devoid of ostentation and so appreciative for the reception out front that the very genuineness of this colored artist is responsible for him being strangely appealing even before he ranges into song.

Washington's special is a rhythmic bit of philosophy on his own kind being blue as well as black and the barriers which confront his race. Prior to this he sings a St. Louis bluer and another in which sunset figures.

George is worked in Davis' ceremony, suggestive of the paddock and the race track. This opens in "one" with a drop on which is painted the stables of "Silver King" and "Gold Rosie," white and brown horsies which have a look in in the finale. A handful of girlies and lads in jockey outfits canter about before full stage is revealed. More painted drops, this time of track and grandstand, with orchestra, in pistachio colored uniforms, perched under seat part of drop.

A girlie tapper, couple of male comics and orchestra entertain before gauze is slipped and magnascope shots of horse race projected. This lifts after few seconds to full showing two live horses, neck and neck, on stage. All work in finale, when girlies, in red and plumes, do pony ballet.

Audience reacts nicely to Charlie Davis. None of the alecky stuff with him. Natural and quiet but peppy and personable and willing to keep the people working under him out before the spot.

Feature, "The Return of Sherlock Holmes," has good drawing title and fair entertainment.

Only newsreel Paramount used is its own. It had insert of the return of Rudy Vallee, great plug for the crooner and his return to the sister house in Brooklyn.

Jesse Crawford's organ recital the same so far as Jesse went, but bad in his selection of assistants. Barytone soloist hidden in wings got by with one of the populars, but woman mezzo who followed flatted so many times even the monotones in the house were wise before the second verse. *Waly.*

LOEW'S 116TH ST.

New York, Oct. 19.

Under the management of Ken Grattan, Loew's lower Harlem stand is kept in spick and span conditions inside and out. The lobby of the 1,700-seater has yards and yards of brass hand railing that is so highly polished the dusky damsels use it for aid in applying lip rouge. Patronage is mainly jack and spick, the house being spotted close to Lenox avenue midway between 7th and 5th avenues.

Not more than three-quarters downstairs at the supper show Saturday at 40c top. No squawks from the house management, the spot being a consistent money maker for Loew's over a long period of years.

On the screen "Bulldog Drummond" (UA) and the 5th installment of "King of the Congo," talking serial, for the first half. This is the house where Eddie Cantor started in show business as an usher.

LOEW'S 7TH AVE.

New York, Oct. 12.

Probably the only house of its type in the world. Other houses over the country catering mainly to the negro, but not a circuit flicker house playing third run big time talkers with as good sound projection and acoustics as this house is equipped with.

Its deviation from the rest is not only in the presentations but in the audience, an audience composed mainly of the colored race, with a white face here and there appearing incongruous on the dark horizon.

The way the talkers are responded to is a fine study for those interested in the characteristics of the descendants of Ham. Their risibilities are tickled by the slightest humor but that they also are susceptible to the serious emotions is evidenced.

Especially were the humorous sequences responded to in the loudest and heartiest guffaws heard in a picture house. Each wisecrack from the screen was answered by the audience in loud "haw, haw, haw."

Before this house went the way of all silents, Phil Fabello's crack orchestra was a musical feature that drew the crowds nightly. And for this Phil has lots to be thankful for, for other cars heard it and Phil was installed as the pit orchestra at R-K-O's Coliseum, then moved around until now he is indefinitely

(Continued on Page 57)

GEORGE K. ARTHUR and Co. (4)
"Port Arms" (Skit)
22 Mins.; One and Full (Special)
Palace (St. V.)

After two weeks of break-in with this sketch George K. Arthur, temporarily released by Metro for a vaude swing, made the Palace in a more or less dubious manner. As a picture actor of some importance Arthur is known as of the team of Dane and Arthur on the screen. What following he may have in vaude will accrue from that source.

That both Arthur and his advisers are aware of this fact is noticeable from the seven-minute trailer introducing Arthur and going through a cycle of screen adventures from "Rookies," one portion of which his present sketch is based on. Al Boasberg is credited with the material, a not too happy medium for the coy and backward Arthur. His own personality and nifty appearance help out a good deal but cannot save anything else.

With the screen trailer fading him into the stage, Arthur appears as a rookie with built up gags and situations that should get more laughs than it actually does. But as it doesn't Arthur slips into a classy tux and out in "one," where he spills some Hollywood patter and goes into a sentimental song that doesn't do all concerned any good.

Again Arthur has around him a trio of harmony singers who cannot be heard back of the pit, billed as the Three Aristocrats. This group is a plain bust. Charles Wells does the only outside bit of importance and value as a hard-boiled sergeant.

Despite the act's apparent weakness Arthur can be exploited on the strength of his screen name. And on that ground the neighborhoods look most likely for him.

MR. AND MRS. RAY LYTE (8)
Dancing and Instrumental
17 Mins.: Full (Special)
Palace (St. Vaude)

Another of George Choos' flashes and not as good as some of his others. This one has an Oriental setting featuring the Eight Royal Koreans, mandolin ensemble, with the Ray Lytes gyrating in front with three consecutive ballroom routines that vary but slightly.

The Lytes formerly were in a big act as Ray and Rose Lyte. Present billing indicates a probable desire to establish their relationship. Nothing outstanding about the pair as dance exponents. What they do is and has been done by the score and to no undue excitement. Chinese mandolin ensemble are capable instrumentalists but too slow in getting started.

Closing the bill at the Palace the turn never had a chance with the usual walkouts. If Choos decides to do anything at all with this act he might begin by pepping up those Orientals and letting them go into their specialties without waiting too long.

As is will not make the big time grade.

THEDA BARA and Co. (2)
Dramatic Sketch
15 Mins.; Full (Special)
Jefferson (V-P)

Theda Bara, one-time screen luminary, is said to be trying for a comeback in pictures. Her present entrance in vaude may be a means toward that end. Too bad, because, judging her qualifications for talkers by this sketch, or even taking Miss Bara alone on her own merits, it leaves nothing but an outside chance for her to crash the speakable gates.

Discounting a very weak vocal machine, together with an impassive emotional temperament, it's further unfortunate that Miss Bara decided on such an inane, rambling and almost meaningless playlet to project herself in vaude and permit inevitable criticism. Strangely enough, the same woman who created such a stir in other days on the screen as the first and perfect vamp, leaves nothing more than just a memory of that on the stage. Handicapped as she is by a mass of words and situations in this act, Miss Bara cannot help but labor under great difficulties and fall where she should rise.

Her character is that of a Russian spy out to decoy and capture a Bolshevik master mind. What transpires is so jumbled it is doubtful whether the average audience will make head or tail of it. It will tax a credulous mind to conceive of a Russian military officer in khaki uniform with a Jersey accent and Bowery mannerism.

Rest doesn't matter. What does is that for vaude, big or small, this turn is useless and for Miss Bara a disappointment.

TERPSO MELODISTS (7)
Instrumental, Songs and Dancing
17 Mins.: Three (Special)
Englewood (V-P), Chicago

Band, originally the O'Brien Sextet, and one girl to dress the act. The girl sings and dances for comedy, with Bowery and Dutch routines.

Band plays a few pop tunes, man warbles a couple of choruses, and a cornet trio squeezes in a single number. Turn as whole tuneful and appears suitable for family houses.

Loop.

EDDIE PARDO and Associates (2)
Chatter, Dances, Song
14 Mins.; One
Albee, Brooklyn (V-P)

Eddie Pardo has a new partner in Thelma White, pretty blonde, who, Pardo announces, is to become Mrs. Pardo in the spring. Maybe it's only in the act, but Miss White took a bow on the crack.

Pardo takes the opening bow on his turn with a song following a brief chatter piece. He then brings out Miss White and they dialog a bit, after which she does a song in a frail voice. This is followed by a funny piece of patter on birth control between Pardo and a second female dressed in dowdy black. Miss White trots back to do a song and dance in which Pardo chimes in and the curtain comes down amid big applause.

Pardo is the best part. He is fast, witty and knows audience values.

His act is sure fire.

DAN L. HAYNES and Co. (3)
Songs, Dances
15 Mins.; One
State (V-P)

Dan L. Haynes, the colored leading man of Metro's "Hallelujah" picture, hasn't selected wisely in routine and support for his entrance into vaude, hence an obvious disbelief in his capabilities for holding a late spot on five-act bills in the vaudfilms. He was No. 2 at the State.

Haynes, a baritone with a fine voice and a build that can hold a fulldress suit, sings spirituals and ballads in between the dancing of a boy billed as "Blue Boy" and the shouting and piano playing of a girl called "Hot-cha." None of it fits.

Haynes wears the ragged clothing of, perhaps, a southern cotton picker. He makes two exits for the other specialties, and before each return it is expected he will change. He doesn't. Haynes would do well to get into evening clothes for the singing of the theme song from his picture, which he builds up with an announcement.

Act is strictly No. 2 material until the singing of the theme song. Fortunately that number is placed last, and gets Haynes off when at his best.

Bige.

Helen YORKE and Virginia JOHNSON
Songs
12 Mins.; One
Palace (St. V.)

One of the season's best bets for vaude. Breaking into the Palace on a disappointment these two girls whammed solidly and in No. 2. For sheer class and vocal ability, coupled with youth and looks, Helen Yorke and Virginia Johnson are there, plenty, all the way.

The Yorke-Johnson combo is one of those worthwhile things that comes along once in a great while.

For the past couple of years the Misses Yorke and Johnson were singling it over the picture houses. They established quite a rep as song birds by that route. Now and for vaude both top notch singers are teamed and should stay that way. Shoved into the Palace at the last minute and with probably only a fleeting rehearsal, the girls were remarkably at ease.

Using a piano at which Miss Yorke does her own accompanying, both girls appear in dainty crinoline gowns that set off their looks with charming simplicity. After a pop ballad opening with special introductory lyrics, Miss Johnson soloes with "Song of Songs" in a distinctive and colorful soprano. Miss Yorke dovetails the number into a trilling and thrilling colorature medley that will make any audience sit up.

Together they offer an impression of Rosa Ponselle and Galli-Curci singing "St. Louis Blues." Probably the first time this standby has stood for such edification as treated by Miss Yorke and Miss Johnson. It's sure fire. For an encore and to beg off at the Palace the girls rendered "Wedding of the Painted Dolls," their own version for some splendid harmony and vocal shadings.

Not a chance for this turn to miss. Can stand up in an advanced spot on any bill without risk.

CIRILLO BROTHERS (4)
Song and Dance
12 Mins.; One
Fox's Academy (V-P)

Boys start off as if another collegiate aggregation, but to their advantage later go off on a tangent and show originality. Seems as though the latest fashion in women's wear, high waists, has been caught by the males, for these four youthfuls wear their white flannels up to and almost under their shoulder blades.

Mix vocal and pedi-mania. The leg work outshines the tonsil straining, for the boys haven't the necessary mixture of high and low tones which go to make a good quartet. Just fair, but put it over with youthful crooning and by getting the hot "wah, wah wahs." One of the boys strums and warbles while the other three dance simultaneously and then singly with fair eccentric hoofing.

Soft shoe rhythmic military taps best liked.

Should go in the early spotting.

BERT TUCKER and Co. (5)
"Prom Capers" (Skit)
22 Mins.; Full (Special)
Jefferson (V-P)

Sophie Tucker's ambitious son, who appeared with her once at the Paramount, New York, has gone out on his own with an act that calls upon him to go nance. Bert is not the type of young lad who turns nance on the stage with any degree of audience-proof simulation of the femme gender, but in the act he has, "Prom Capers," everything is in the burlesque vein.

At the opening young Tucker appears in the rags of the mesdame, rehearsing a bit that is to be done in the college show. This bit, besides being funny in itself, establishes the nance character is just a joke, and a bet is placed by the other lads that Bert can't fool a trio of gals about to arrive. Bet placed and Bert gets gay with the ladies, squeezing laughs out of kissing situations and innuendos.

Breaking up the skit side, the five in support do songs and dances with Tucker later joining them without wig and other stuff. Soph's apple of the heart has a likable personality and an easy manner. In a brief number toward the finish he sells himself without difficulty.

Act's running time is a little long and the placing, when caught, a little stiff. This, however, is its first date for Keith and with more work kinks should be ironed out.

However, not big time material.

ROSE CRESS TRIO
Roller Skaters
8 Mins.; Full
Riverside (St. V.)

Two women and a man on rollers, all making favorable personal appearance, with the skating in the conventionally (for skaters) sensational manner.

Fancy wheel work is held down to minimum to allow time for spins and whirls with one-foot holds, giving the act a speedy pace that establishes it for most any bill.

Bige.

MALEY and HOWLAND
Songs and Talk
10 Mins.; One
Victoria (V-P)

After vauding with different partners Dan Maley and Bill Howland, on their showing here, should keep on together. They got laughs and applause, and that's more than they have been getting with other combos.

Funny opening. Howland appears first and fakes at a piano, while offstage Maley is false-settoing a la Helen Kane. His babyish warbling indicates a Kane imitation is about to be thrust. On walks Maley in a big white fur coat, straw hat and in bare feet. Gags and then a series of dances to the different tunes played by the orchestra. In this Maley diversified the routine.

Howland sang a ballad and on the second chorus Maley was in for a barber shop. Howland has a pleasing stage presence, makes a corking straight, and that's some asset, knowing how few good straights are left in vaude.

The Maley and Howland combo will improve as it goes along.

Mark.

RAY STANTON (2)
Comedy
13 Mins.; Two
Fox's Academy (V-P)

Started off with a roar but slowed down. That first roar kept the house in good humor throughout to prove a good beginning is a big push.

Laugh surprise opening was two small comedes entering from either side dressed as medieval heralds and putting their trumpets to their mouths, emitted a slow and succulent "razzberry" or Bronx cheer as it is known in some sections.

These two "nut" comics are the mainstay with Stanton doing the announcing, playing straight and comedian. Stanton has missed many possibilities in his present material. Both dead pan half pint assists are naturals and work cleverly. Given half humorous lines with hokum situations they could build the turn to possess constant laughs. Now it totters time and again.

One of the nuts doing a low parody of Greta Garbo, while the other does Antonio Moreno and the third Emil Jannings, with the two men deciding to shoot themselves to see whom she loves and discover it's a third man, could be eliminated. A repeat years old and a standard hokum skit for comedy turns.

"Nuts" display good voices in a song contest good for more chuckles.

One of the featured turns at this house and went well. But it is far from being the knockout it should be.

"KEEP MOVING" (7)
Dancing
14 Mins.; Full (Special)
Belmont (V-P) Chicago

Youthful, nicely costumed dance flash, that should make the grade in the family houses. Six girls and one boy.

Two of the girls do couple of specialties and the boy manages some regulation hoofing. Four girls work in line, but chorus looks too skimpy to please entirely.

Act closes with some challenge dancing, and fast enough to get across.

Loop.

LEDOVA and Co. (11)
Revue
17 Mins.; Special
81st St. (V-P)

Odd grouping in revue flash of Ledova, the danseuse, two grand pianos and eight colored spiritual singers. Of the advisibility of such a mixing there is at least room for doubt if not disfavor.

Ledova is an accomplished, technically proficient dancer whose merits have been noticed before and do not require new testimony. She is assisted by Ivan Littmann, male dancer of the interpretive type, and a wow at his line.

Harlem Singers, so billed, get splendid choral effects with individual voices of high quality. No slur upon their merit is implied by the suggestion that they are not in the proper surrounding here.

Production modest but okay.

Land.

GEORGIE KAY
Song and Dance
9 Mins.; One
Lincoln Sq. (V-P)

Youngster who looks promising. For an apparent newcomer he handles himself in nice style and oozes confidence.

Kay's forte is his pipes, for fast and ballady numbers, getting results from either. Does a credited impression of Eddie Cantor that may be dropped in favor of developing his own style, which is good enough. Shows a hint of hoofing ability that might be worth bringing out. Few steps he does for finish okay.

Should be interesting to watch this boy.

"FANTASTIC FLASHES" (15)
Sonc and Dance
30 Mins.; Full (Special)
58th St. (V-P)

Modena has been producing revues for many years back, each new revue bigger than the other, with this, his latest, carrying more persons than any of his previous act productions. As always, it has a fine mixed chorus, which in this revue is an octet. Also a ballroom team, comedy dancing team and a ballet trio, consisting of two boys and a girl.

The vocal octet were not chosen for appearance but for voices, which harmonize effectively. The males look like middle-aged men, and the madames are all buxom brunets, beyond the ingenue period.

Ballroom dances on twice, once for nicely stepped tango and later for an adagio exhibish. Femme half overdoes the graceful carriage stuff, holding the upper part of her body too far back. Looks as if she'll break in half any minute. Mixed comedy team, tall male and opposite sized femme, strut all over the stage, but it's a difficult job to secure laughs through pantomimic dancing, and so fared not so well. Their ventriloquist skit was put over effectively for good results. Ballet trio spotted last and helped. Otherwise nothing to rave about, for the many thrilling throws and catches previously done by others take the edge off of this.

It's an expensive colorful flash. Quite a few changes in costumes for the specialty dancers and the octet garbed in Spanish evening wear. Spanish costumes predominate.

Drags in places, especially when the drop goes to "one" for the next scenic changes. Just stall through that period, and in one spot almost reached a standstill when the male half of the comedy twosome held the "one" spot waiting for the change, and tried to be funny in a natural, or perhaps affected, English accent.

BILLIE DeWOOLF and Girls (5)
Dancing
17 Mins.; One and Full
Fox's Academy (V-P)

No connection with the old De Woolf Girls turn.

Slow and creaky in spots. Needs a tonic of fast legmania. Pantomimic skit where wife is away and DeWoolf calls his sweeties around him. Gals come on practically strutting the same brand, with all the work seeming simple and arousing little enthusiasm.

Highlight and yet not used to its possibilities, the boxing match between two girlies, who tapped while "socking" each other. Gals look and leg nice for the material they have.

DeWoolf specializes in adagio kicks, with back kicks his fetich and used throughout.

Opened here and went only fairly.

ST. CLAIRE Sisters and O'DAY (3)
"10 Wheels and No Brakes"
Cycling
10 Mins.; Full Stage
81st St. (V-P)

Usual routine of cycling openers with a few more tricks plus the s.a. of the sister team in trunks and brassiers.

Bicycle and pedi-cycle work interwoven, handled easily and gets over. One little gal puts the unusual in a turn of this type by delivering an adagio contortion dance; fair, but foreign to the rest, as were the poorly delivered gags between the girl and O'Day.

Wheel manipulations are what make this turn and it should stick to it.

Okay opener.

PAULINE GASKIN (3)
Dances, Songs
8 Mins.; Full (Special)
Albee, Brooklyn (V-P)

When last caught by Variety Pauline Gaskin was doing high kicking in a unit. This time she has her own act with three male leg twisters who also sing, helping her. Miss Gaskin, a brunet, can dance. There is no doubt of it and her partners can also hoof. The act is class and gets plenty help from the girl's good looks, figure and tasty costuming.

Played opener here on first class program of six acts. When caught was doing only eight minutes but is rated for more as show this day was doing four when ordinary day bill calls for only three.

Miss Gaskin trots out in a red gown for the opening number, preceded by the three boys in tuxedos. The four do an ensemble dance number after lads pave way for Miss Gaskin's entrance with a patter song.

One of the boys follows with an eccentric dance and Miss Gaskin shows back in a white costume to go in for another ensemble number with the boys. They closed with a series of steps to the tune of "Ain't Misbehavin'."

Well received and will click.

ADA and EDDIE DAROS
Musical and Equilibristic
10 Mins.; Two
81st St. (V-P)

Probably English and passionately addicted to ad libs and a species of show-offish pseudo-comedy that to a considerable extent detracts and minimizes the genuine value of the equilibrism.

Woman is an audience-milker and constantly forces herself and her comedy. There will always be persons to laugh at such mugging, but the more fastidious patrons will be inclined to find the trimmings and extras in this turn rather trying.

A good five minutes could be chopped from the act, which would then probably rate favorable notice.

Man acts as understander. Standing on his head, the woman plays mandolin and sings. Later she accomplishes some exceptional feats on a 20-foot ladder perched on the man's shoulders.

Makings for a first-rate act present. At the 81st Street the woman's frantic determination to do low comedy left a predominant impression of talents deflected from natural channels.

Land.

"HEADIN' FOR HARLEM" (9)
Song, Dance and Instrumental
22 Mins.; Full (Special)
Lincoln Sq. (V-P)

Plantation idea with all but two girls working under cork or tan and featuring Josie Carole, "mammy" caroliste. None of other principals billed or announced.

Full stage set conventionally designed for atmospheric purpose with a banjo and harmony quartet in background. Sister team, in white, seem a bit out of place in specific colored idea, with a high-kicking routine spotted aimlessly and doesn't belong.

Miss Carole, singing "Am I Blue?" turns it into a coon-shouting ditty after starting it off legitimately. Her wiggling and shaking in conjunction with the song unnecessary adjunct.

Second routine by the dancing sisters easily the better, but might be even more so without the introductory lyric.

Perhaps best contribution from this lightweight flash is the instrumental and crooning foursome. They practically hold up whatever there is at present. Couple of male hoofers add to general scheme, but fail to stand out on their own. Fast ensemble finish, with plenty of legmania stuff to give it some snap.

Might be whipped into better shape before proceeding further. Nucleus there.

HARRY FOSTER WELCH
"One Man Band"
10 Mins.; One
86th St. (V-P)

Attired as an Annapolis midshipman, Harry Foster Welch impersonates musical instruments. He rests for strength and bookings upon his imitations of bands. He open's with Whiteman's and closes with the Metropolitan's orchestra. Individual instruments are done in between.

That opera business is sure-fire. Welch achieves some good effects and gets the laughter coming strongly.

Welch is a reliable deucer. Probably also useful for picture house presentations.

Land.

"FEMME FOLLIES" (23)
All-Girl Revue
32 Mins.; Full (Special)
Academy (V-P), New York

All-girl revue with 12-piece band, six Tivoli girls, and three acts. Can be figured as replacement for two acts, and will satisfy. Produced by Harry Krivit.

Fullstage set, with the band seated to the right. All announcing handled by the leader, who is wrongly starting each introduction with name of the person, letting it drown in applause for preceding stuff. Lack of delay otherwise is an asset.

Band is just average, getting only a fraction of what it could out of 12 pieces with the right arranging.

Couple of solo numbers, and accompanying the rest of the time.

Six Tivoli girls have two snappy routines; one with chairs and the other in full dress suits. Unity work excellent.

Lucille Sisters, song duo, also on twice. Ordinary in a pop number, but cop the act later with the Duncan Sisters doing Topsy and Eva. Marcel Sisters, dancers, do waltz and high kick and score on grace. Very feminine figures.

Third act is Virginia Baker, toe dancer, first in a whirl and then a strut. Good. Band leader, name not caught, does an elbow-fanning pop satisfactorily.

As customary, this all-girl layout is shy on comedy, getting laughs only in the Topsy and Eva bit. More would help, but it'll pass as is. *Bang.*

DIXON and CASSIDY
Dances, Songs
8 Mins.; One
Lincoln Sq. (V-P)

Colored male team, opening in husky song and then into some fast dancing. Obviously new, but a little more experience and team will turn out with more gracefulness.

They can dance, but should discard the battered gray fedoras with the evening outfits. Following the opening song the duo do several dances, first together and then singly, closing with the old interchange of steps between the two.

Second on five-act bill, but good along the line with just a wee bit more polish.

SIX DAVELLOS
Tumblers
10 Mins.; Full
Academy (V-P) New York

Tumbling act from springboard, worked by four men and two girls. Troupe Continental and in native costume. Good end-spotter for anywhere.

Standouts are back flip by two men, one seated on the other's shoulders, bouncing from the springboard to a chair atop a pole. Rest regular board leaps. Girls don't tumble; just jump on the board to propel the gents. Appearance big asset.

Finish in "one," climaxing with an announced difficult trick abandoned at the last moment for a comedy touch. Could be dropped without a whimper. *Bang.*

ACADEMY

(Continued from page 54)

(Fox) feature and vaude headed by a quintet from Roxy's multitude.

Vaude opened by Six Davellos (New Acts), acrobatic troupe of four men and two girls bouncing off a springboard. Troupe in foreign costume, and can hold an end spot on any bill.

Then the Roxy bunch, two men and three girls, in a singing act, with one girl at the piano. High-class vocal stuff, beautifully handled but with the usual drawback of high-class singers for vaude. Physical appearances greatly in contrast. Only name caught was Aldo Bomonte, who did the announcing. Act okay for New York, with outside value problematical.

McKay and Ardine, gent comic, with girl also doing comedy, in Polish, were third with a new backdrop. This rates a new act notice, as the team already has four such notices simply through change of drop and opening lines. First caught in 1913, but don't look it. Went quietly at the matinee until the song and dance finish happened.

Closer, "Femme Follies" (New Acts), 23-girl revue, all right if it isn't too expensive. Over well here.

A new trailer soliciting stock purchase of Fox Theatres Corp. is used this week. Started last week, during the 25th anniversary celebration. *Bang.*

RIVERSIDE

(St. Vaude)

Refusal of the Newark, N. J., theatrical transfer men to haul baggage and scenery directly to 96th street and Broadway, New York, bummed up the Riverside's first show plenty.

Tough enough for any bill to open up to less than half a house, which sort of attendance is becoming customary at the straight vaude Riverside on Saturday mats, and tougher still to open the way this one did.

Count Berni Vici's all-girl (excepting the Count) band act was booked in as a unit for the entire first part up to intermish. Act closed in Newark Friday night. Best the Newark transfer people could offer was a lift to the Newark Penn station for $60. Instead of going right on to Manhattan from Newark, the stuff slept over on the wrong side of the Hudson all night. Saturday morning, arriving in New York, it was called for by another transfer company for another $60, arriving at the theatre too late to be used on schedule. For the short haul across the river an entire baggage car was used, costing the act as much to go from Newark to New York as a jump to Chicago not so long ago.

Fortunate for the Riv Saturday that Billy Glason was around, for Glason, while there only as a single, held the stage all afternoon, working between each act besides in his own spot, and doing a notable job of keeping them interested. When Glason ran out of new gags he slipped them old ones, and they laughed at everything, because Glason was liked. It was altogether a sweetly intelligent job of impromtu time killing.

The Berni Vici act closed the show instead, getting on pretty late, but held them all in. It's a strong unit, full of punch numbers and entertainment.

In the mixup the opening spot was gracously taken by Jarvis and Harrison, and their dancing offspring, Sonny Jarvis, resulting in the novelty of a comedy talk act starting a straight vaude show and landing. Derickson and Brown, the young piano-song team, were billed to open intermission, but deuced in the emergency. But slight difference to this team, as they're built to step in anywhere from No. 2 on, their type of turn with its quality reliable at any time.

Rose Cress Trio, roller skaters, were three, surrounded by Glason's m. c.'ing and his own specialty. The rest period was omitted under the conditions. Skating turn under New Acts. *Bige.*

LOEW'S MET

(Vaudfilm)

Corking show for first half at this Loew Brooklyn acer. Five acts of vaude, plenty of comedy on the show and "Madame X" screen feature. The latter was undoubtedly the draw that stood them up Saturday night.

Pasquali Brothers, trio of male acrobats, opened and clicked with their familiar routine of buffoonery prefacing their legit gymnastic stunts.

Caites Brothers followed and enlivened proceedings with more clown stuff that the outfronters ate up and that sent the boys away to plenty of palm slamming.

Franklyn Ardell and Co. in next niche sustained the laugh division with his skit, "The Man From Miami." Ardell, back from legit, has revived his former real estater skit and grabs plenty of laughs through glib delivery and funny mannerisms. The support is an unbilled girl who provides an excellent foil for Ardell. A solid hit here.

Bob Nelson, warbling comedian, drew show stopper honors in next to shut. Nelson clowned his way to favor with a song routine, enhanced by comedy chatter and with the combo working perfect for the elongated songster. Nelson had them roped and tied and let it go that way rather than dull the edge with encores.

Ben Barton's Revue, enlisting 10 men and three girls, closed with a pot-pourri of instrumentation and dancing. Barton alternated between baton wielding for the band and m. c.'ing for the specialties and held down dual assignment to satisfaction. He has routined a corker in his present act deserving of better spotting than closer. Perhaps it would have made better grade here if not for the Franklyn Ardell sketch which was a logical treyer, but elsewhere Barton and his gang rate middle spotting in any of the five-act layouts. A good act that everybody liked.

"Madame X" (M-G-M) screen feature. *Edba.*

HIPPODROME

(Vaudfilm)

Horace Heidt and his Californians, opening the third week of their engagement here, undoubtedly kill a lot of the drabness so apparent in this big house when the policy is all-picture. Current week they are an especial asset because the feature, "A Most Immoral Lady," is one of those all solo and conversational bits of boredom.

Most of the Heidt boys play three and four instruments. When the curtain first goes up on them the stage looks like the extended show window of a music shop.

Even though one doesn't sing so well, and recites worse, the crowd liked it. Instrumental duets, quartets and what-nots, anything so long as they stick to the mechanical contrivances, are all really worthwhile.

With the troop is a police dog which could teach many canine film stars a couple of more bags of moves. "Lobo," as he is called, can follow more directions than it is generally believed any animal could memorize. He bangs the piano, sings, rolls, carries one of his paws in his mouth, and knows all about gear shifts. Dog not only provides laughs but plenty of serious applause.

A Pathe comedy billed as "A Syncopated Trial" reminisces in type of stuff seen on the vaude stage in this house. It went over well and was considered original for a talker short. Courtroom was conducted as reg stage with Judge as m. c. Dancing ensemble and a couple of comics introduced this way.

Pathe Sound Newsreel and Mickey Mouse talker cartoon called "Mickey's Choo Choo," rounded out the program. *Waly.*

58TH ST.

(Vaudfilm)

Average line-up for first half here with no punchy standouts.

Even Charlie Murray, from pictures, who did well at the Palace, was somewhat lost in this big one but rolled up the hit of the show. If it had been a set-up it couldn't have worked out more perfectly 'cause Charlie had little or no competish.

Good house Saturday afternoon and all going heavy for Murray, remembering him on the screen but forgetting probably, if they knew, of his vaude days with Ollie Mack, teamed as Murray and Mack.

Red Donahue and Pal, two fellows and a donkey, were adequate pacemakers, clowning plenty and getting plenty of laughs through attempts to master the donk which tossed them all over the rostrum and kept the customers in howls.

Ardine and Tyrell, mixed team, followed with some nifty hoofing. Clown stuff interspersed helped lots and the travesty apache sewed them up.

Jack Usher and Co. sustained the rib tickling with a skit, "Views on Married Life." It ran the wide range from flirtation pick-up to altar hooking. Plenty of laughs. Usher is a good comic who gets a lot out of this gossamer skit. Unbilled girl supports.

Murray followed with his supposedly inside talk on Hollywood. The lingo could stand considerable jacking up for better than now. Murray's main bell ringer is the dance and cartwheel finish which, with previous mugging, he gets more than the talk, even from as unsophisticated an audience as this one.

Sheldon, Kraft and Lewis, two fellows and a girl, closed with a snappy dance routine and songs that held.

"Illusion" (Par) on screen. *Edba.*

REGENT

(Vaudfilm)

Les Stevens and his band are the musical background for the picture presentation policy idea which this house adopted six weeks ago with Howard Emerson's orchestra. Emerson couldn't seem to build a following for the new manner of interband and act delivery and Saturday Stevens was installed to take a chance at it. According to Variety's New Act file, Stevens has never vaudevilled heretofore, though he has been caught in ballrooms, the notice at that time saying that the band had many entertaining proclivities. Either the many proclivities are just for the ballrooms or Stevens fears to make use of them across the footlights, for, though the band does entertain in spots, it is at a minimum, and the complete field for lucrative instrumental entertainment which lies here hasn't been taken advantage of. But this was caught during his first show and later he should realize what to give and what to omit. As is, it will be a tough proposition for any band to make headway here without a struggle, for it's a tough bunch which infests this house and they seem to take particular pleasure in venting their opinions out loud. Anyway the Regent may change policy any week now.

This is also the first week of the pony chorus, eight girls, called the Regent Collegian Girls. They supply the much needed presentation touch. Nice lookers, with changes of costumes each time on. Though the leg works amounts to little, it will more than get by here where s. a. is always first.

A few numbers by the orchestra, working on the stage, and Stevens introduces Goetz and Duffy. Stevens m. c.'s throughout.

Goetz and Duffy started slowly and didn't relay until discarding the old-fashioned bride and groom habit and started on crossfire. Finish was the highlight and closed them nicely. It consisted of both whistling with the other's fingers in their mouths.

Harry Rappi and his violin trudged on next, but didn't make much use of the violin. The use of that was best appreciated. Incessant patter slow and irksome in spots, but the house liked both that and his mannerisms. Vocaled in a strong pleasing voice.

At this time, after the gals finished their chorusing, Stevens and the band had its best moments dishing a little musical humor with Stevens reading "Dan McGrew."

Elizabeth Brice and Co., the latter Arthur Green, pianist, and Lee Morrison, with Marion Brinn billed but not appearing, cleaned up. Green, bald pated, drew lots of chuckles playing the love sick juve to Miss Brice. Miss Brice's voice went big here and so did her delivery. Finished fine with Morrison, young boy, singing Charlie King's numbers from "Broadway Melody" to her, after Miss Brice had referred back to the former team of Brice and King.

Stevens weaved the turns together by crossfire with band and a few gags. Boys in the band also yodeled a bit and went good. More room for this to build up the policy.

Par's "Illusion" on screen. Also Pathe Sound News and Aesop's Talking Fables.

Full orchestra, empty balcony Sat. mat. Complete vaude show ran almost 90 minutes.

125TH STREET

(Vaudfilm)

What Walter Clinton and his Invaders, as the permanent musical stage institution at this house, have done to the neighborhood is worth writing home about. No sooner does Clinton appear on the stage than a storm of applause greets him. Two members of his band go vocal, and when caught here Saturday they had to encore many times. One of these two boys, Bobby Rollins, has turned out to be the Rudy Vallee of the district. He is the opposite of Rudy in looks, being of the Latin type, but he croons his numbers in the same fashion and more than ever imitates Rudy, whether intentionally or not, when he sings through the meg. This boy has all the gals sitting on the edge of the chairs. Was forced to take three encores here before the femmes let him go.

This week the interweaving of the turns under the unit presentation manner is billed "Hawaiian Revue." It is also the first week here of the R-K-O chorus girls, eight of them billed as the Medgley-Hale Girls. They have and show plenty of pulchritude in the opening scene, representing Hawaii, when they are draped in shredded wheat and wear small brassieres. Indeed, maybe they have too much pulchritude to please the eye favoring the svelt form. But later, under the usual chorus costumes, they look good.

House appeared to be in a particular good mood for this supper show and responded boisterously to all turns.

The 4 Deavilliers, a quartet accompanying their yodeling with guitar playing, opened. Boys know their guitar strings and their harmonizing was liked here. Forced to encore.

Two gals, in cork, Doyle and Elaine, delivered plenty of fast hard shoe tap dancing. Hot mixed playing of especially made saxes and trombones was liked. Not much throat work, but what there was of it went. Effective comedy specialty.

Russell and Armstrong, "nut" comics with many eccentric dress changes, supplied the laughs. Boys deliver oke, but laughs aren't so much in their lines as in their antics. Also mix eccentric and straight acrobatics, singly and together. Big hand at closing. Pony chorus closed the vaude presentation.

It is doubtful whether all these acts could get as much response working cold without the help of Clinton and the boys as the background. Clinton hops on and off at will, and whenever the turns show signs of dragging helps them out.

Plenty entertainment here for the two-bits fee. Beside the stage stuff, there was Par's "Illusion," a Walter Disney sound comedy cartoon, Pathe Sound News, Kinogram silent, a Van Bueren comedy short and a Grantland Rice Sportlight.

LINCOLN SQ.

(Vaudfilm)

These one o'clock vaude mats on Saturday are not likely to attract much biz. Too early for these semi-uptowners to knock off work in time to get in by one. Handful of scattered audience Saturday not much of a surprise.

Made it tough on the four turns on the first half bill, who had to go like thunder to get a ripple. Can't expect applause from empty seats. One consolation perhaps for the performers in that an over-lengthy picture brought the stage time down to less than an hour, with only one act, a flash, doing more than 10 minutes. That's pretty brisk vaude even in these days.

Two new acts out of the four in Georgie Kay," single, and "Headin' for Harlem," plantation flash, closing the show (New Acts). Kay, just a youngster, but plenty willing and talented, held up the No. 2 spot in good style. For a newcomer he's gritty enough. The flash turn didn't turn out quite as hot as its title intimated, but showed the makings.

Openers were the Du Ponts, juggling act around for years and still serving in the small houses. Man and woman, with former manipulating rubber balls and small articles in amusing way. Femme just assists.

Welsh and Hill, next to shut, brought out Harry "Zoop" Welsh in his familiar comedy talk by the burlesque route. Welsh has been with a Shubert production recently but his old vaude turn remains the same. That table scene cross fire is yet sure-fire as well as the rest of Welsh's tested material.

M-G International newsreel (silent) and "Bulldog Drummond" (U. A.) on the screen.

LOEW'S 7TH AVE.

(Continued from page 55)

encamped in the same circuit's Golden Gate, San Francisco.

In a Fox Movietone reel shown here was a shot of a colored evangelist's meeting in the South, with the negros working themselves into a religious emotional frenzy, reminiscent of a scene from Metro's "Hallelujah." For ample proof the colored people north differ greatly from their brethren south, the reception of this shot should be evidenced. To the negroes in this house it seemed as impossible and improbable as to the white folks. They laughed at it derisively, labeled it ridiculous, and would take no stock in it at all, but how they roared when a few amply built coal-black mammies were baptized in the river while they pierced the sound box with emotional shrieks. To them that appeared the height of religious foolishness.

You may expect to be bothered here by small colored boys running up and down the aisles or shouting to their friends a few aisles away or blowing cigaret smoke (though some appeared not to have reached their teens) in your face.

A study of the negro emotions for 40c.

MT. MORRIS

New York, Oct. 19.

This house located at 116th street and 5th avenue, is in the center of that section of the world famous avenue that has changed its high hat for a battered fedora. The neighborhood is one of the many racial melting pots scattered about New York, the population here consisting mainly of Spaniards, Poles, Hebes and Negroes. The Hebrew citizenry that once occupied the fair to middling tenements in this district are fast giving it air for such spots as Washington Heights and the Bronx. Just as fast as they move out, the colored tribe, overflowing from Lenox avenue, move in. It won't be long until 5th avenue from 110th street up will be all dark. The Spanish element firmly entrenched here seem to mingle easily with the darker brethren.

Mt. Morris, a 1,450-seater with a 30c top, is one of the best money makers in the Manhattan Playhouse chain, formerly the M. & S. circuit controlling about 20 neighborhood houses in the city. House under the management of Mike Edelstein is billed like a circus side show the first half for "The Cock-Eyed World" (Fox) grinding five times daily. At the early Saturday evening show the house held capacity but Edelstein said that biz was only fair, which means that he expected to draw standees with Fox's ace film.

Spot has been wired for about four months and while the b. o. take has shown a decided improvement, Edelstein refused to say just how much better it was weekly over the average silent period. Mike was afraid the big boss, Ben Sherman, head of the chain, might squawk and then again how did he know his questioner was not an agent in the employ of Fox.

On the screen in addition to the feature was "Booklovers" (Par) short.

METROPOLITAN

Boston, Oct. 22.

Clara Bow can still jam them in, although the draw of Ruth Etting helped make last night capacity at both shows.

"Saturday Night Kid" was heavily and cleverly exploited, and while the picture failed to capitalize any heavy biological urge in the screening, it sold itself on merit as a fair picture.

Miss Etting was billed as a single week's addition to the Publix revue "Showland," which has Al Wohlman as m. c. and features the Gaudschmidt Brothers. She confined herself to three numbers and several bows, apparently finding Boston a little tougher then she had expected.

David Rubinoff as guest conductor is selling himself solid this week with an overture of Italian classical airs. Rubinoff cannot be costing the Met a cent, although getting a very decent figure as guest conductor, having built up a following that welcomes him warmly and gives him record-breaking applause. He has apparently cast his artistic poise in the alley and is going in for outright showmanship in directing; the following he has lost from the lofty music lovers has been offset 10 times over by the six bitters who love to watch his hoke arm waving. Certainly brings in cash customers.

The Met is already building its publicity for anniversary week and is apparently ready to spend plenty to bust another record. *Libbey.*

Sam Lerner Steps Up

Sam Lerner, publicity man for De Sylva, Brown and Henderson, steps up with the exit of Pat Flaherty to the new Fox Red Star Music Co.

Besides his publicity, Lerner will be in charge of the mechanicals department for D. B. H.

PRESENTATIONS—BILLS

NEXT WEEK (Oct. 28)

THIS WEEK (Oct. 21)

Shows carrying numerals such as (Oct. 27) or (Oct. 28) indicate opening next week on Sunday or Monday, as date may be. For this week (Oct. 20) or (Oct. 21) with split weeks also indicated by dates.

An asterisk (*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Pictures include in classification picture policy, with vaudeville or presentation as adjunct.

LONDON

Week of October 21

FINSBURY PARK
Empire
Billy Blue
LONDON
Victoria Palace
Nena & Partner
Leslie Weston
Eric & D Vernon
Medini Tr
Blondie Hartley
J H Scotland
Joe Coffee
NEW CROSS
Empire
Chinese Bungalow
STRATFORD
Empire
What Price Navy

PROVINCIAL

ENGLAND

BIRMINGHAM
Empire
Rich Cooee & G'lvin
Grand
Painted Dolls
Royal
Dear Love
BLACKPOOL
Grand
Mr Cinders
Opera House
In Other Words
BRADFORD
Alhambra
Damn Thing After
CARDIFF
Empire
He's Mine
EDINBURGH
Empire
Virginia
GLASGOW
Empire
The Street Singer
HANLEY
Grand
2 Glorious Hours
HULL
Palace
The Desert Song
LEEDS
Empire
Nervo & Knox Co
2 Carltons
Armour Boys
Albert Whelan
5 Juggling Jewels
Billy Danvers
Royal
The Flag Lieuten't
LIVERPOOL
Empire
Here Comes Bride
MANCHESTER
Palace
The New Moon
NEWCASTLE
Empire
Five O'Clock Girl
NEWPORT
Empire
The Merry Whirl
NOTTINGHAM
Empire
Les Pierrotys
Fid Gordon
The 2 Bobs
Clarkson Rose
Mills & Bobbie
The Senelags
Jean Kennedy
T J Anderson
Royal
Persons Unknown
PORTSMOUTH
Royal
The Sacred Flame
SHEFFIELD
Empire
The Desert Song
SOUTHAMPTON
Empire
Art & Mrs Bottle
SOUTHSEA
Kings
Playmates
SWANSEA
Empire
Clowns in Clover

Picture Theatres

NEW YORK CITY
Capitol (18)
"Dyno-Maniacs" U
Ritz Bros
Jean Boydell
Ted Marks
J G McFarlane
Rosemary Rider
Walt Roesner
Chester Hale Girls
"Marianne"
Paramount (19)
"They're Off" Unit
Geo D Washington
Forsythe & Kelly
Eddie McKenna
Addie Seamon
"Ret'rn of Holmes"
Roxy (19)
Leonide Massine
Patricia Bowman
Eugene Sigaloff
Valeria Petri
Beatrice Belkin
Harold Van Duzee
Mischa Voljamin
Santiago & Delaroff
Lo Iven
La Tonge & Porter
J Parker Coombs
"Had to See Paris"
CHICAGO, ILL.
Avalon (18)
Ted Leary
Bud Howe
Harry Howard Co
Capitol (18)
Charlie Cratts Bd
Renee & Lora
Serge Flashe
Gus Mulcahy
Chicago (18)
"Let's Go" Unit
Frankie Masters Bd
Lewis & Doty
Al & Gussie Blum
6 Demons
Gould Girls
"Glorious Night"
Granada (18)
Eddie Joyce
Emmerson & B'win
Diane & DeMorr
Harem & Scarem
Marbro (18)
Benny Meroff Bd
La Bell Pola Co
Les Klicks
Jane Smith
Jack & B Pearson
Celeste Cole
Oriental (18)
Abe Lyman Calif'ns
Ted & Jack Dale
Klein Bros
Madeline McKenzie
"Salute"
Paradise (18)
"Mother's Party"
Zelaya
Lloyd & Brice
Andrew & L Carr
Anne Kanter
Noel Burns
Gluck-Sorel Girls
"The Alibi"
Rialto (18)
Armaad & Perez
Helen & M Murray
Stratford
2d half (24-26)
Cookies Bd
Pepino & Carthe
Fay Cantrell
Morgan & Lake
Al Gordon Dogs
Tivoli (18)
"Honeym'n Cruise"
Al Kvale Bd
Joe Penner
Joe & Willie Hale
Babe Morris
Luella Fertag
Billy Meyers
Eugene Ramey
Gustave Goodwin
Morton Sherdahl
Burke Girls
"The Alibi"
Uptown (18)
"Over the Top" U
Lou Kosloff Bd
Johnny Bürke
Tiffany Singers
Bernie Bros
Doris Roche
Don Rowan
"The Alibi"
BOSTON
Metropolitan (19)
"Showland" Unit
Ruth Etting
Al Wohlman
Rubinoff
"Sat'rd'y Nite Kid"
BROOKLYN
Fox (19)
"Wheels"
Eddie Peabody
Fuzzy Knight
W E Ritchie
Bicycle Ballet
"Salute"
Paramount (19)
"Hello Rudy"
Rudy Vallee Orch
Hal Sherman
"Ret'rn of Holmes"
BUFFALO
Buffalo (20)
"Velvet Revue" U
Phil Lampkin
Deagon & Cannefax
John Quinlan
Walter Walters Co
Blair & Thornton
Thelma Lee
Mary Reade Ballet
"S't'rday Nite Kid"
CLEVELAND
State (19)
"Vacation Days" U
Austin Young
Senator Murphy
Frank Hamilton
Zastro & White
Sunny Schuck
Bernice Marshall
Wisner Sis
Dave Gould Girls
"The Love Doctor"
DALLAS, TEX.
Palace (26)
"Circus Cabaret" U
Walzer & Dyer
Fink & Ayers
Walt & B Reddick
Foster Girls
Vera Van
DENVER, COL.
Denver (26)
"Rah Rah Rah" U
Art Franks
Helen Lewis Co
Foursome 4
Barbara Vernon
Lew Beck
Mauri Paull
DES MOINES, IA.
Paramount (26)
"Theme of Love" U
Ned Norworth
Lillian White
John Walsh
Nita Carroll
John Dale
Lillian Drew
Gamby-Hale Girls
DETROIT
Fisher (19)
"Old Lace" Unit
Al Donahue
Beth Challis
Cy Wills
Healy & Clifford
Agnes Gilroy
"The 13th Chair"
Michigan (19)
"Snap Into It" U
Del Delbridge
V & E Stanton
Patterson Twins
De Toregos
Maxine Henry
Ann Williams
Serova Ballet
"S't'rday Nite Kid"
HOUSTON, TEX.
Metropolitan (26)
"Seashore Follies"
Ed & Morton Beck
3 Pepper Shakers
Prosper & Maret
Gould Girls & Boys
LOS ANGELES
Boulevard (24)
Jack Stanley
Billy Carr
Sunkist Beauties
"The Great Gabbo"
Carthay Circle
(Indef)
Carli Elinor Orch
"Had to See Paris"
Egyptian (24)
"Art in Taps" Idea
Brown & Willa
Jean MacDonald
Eddie Lewis
Al & Hal
Rodney Gould
Harry Vernon
Sunkist Beauties
"Bulldog Drum'nd"
Loew's State (24)
"Idea of Beauty"
Lucille Page
Castleton & Mack
Johnny Dunn
Carita
"Frozen Justice"
PITTSBURGH
Enrglht (19)
"Au Revoir"
Dick Powell
"Is Ev'ybody H'py"
Penn (19)
"5 & 10 Follies" U
Teddy Joyce
Roy Sedley
June Carr
Phil Arnold
Louis La Granna
Sorel Steppers
"His Glorious Nite"
Stanley (19)
"Bye Bye Brookie"
Brooke Johns
"Young Nowheres"
PROVIDENCE
Fay's (19)
Kitty O'Dare Co
Faber & McIntyre

LYONS & LYONS
Intimate Chats
"Artists who are interested in securing bookings with the Loew or Fox Circuit of Theatres are requested to write our Mr. Sam Lyons."
LYONS & LYONS
PARAMOUNT BLDG. NEW YORK
LACKAWANNA 8583-4
LACKAWANNA 88012-3

"Jazz Temple"
Georgie Stoll
Walley Jackson
Elsa Free
Nora Schiller
Temple Beauties
"Frozen Justice"
Paramount (24)
Milton Charles
"Ret'rn of Holmes"
United Artists
(Indef)
Oliver Wallace
"Dance of Life"
MINNEAP., MINN.
Minnesota (26)
"Mother's Party"
Zelaya
Lloyd & Brice
Andrew & L Carr
Anne Kanter
Noel Burns
Gluck-Sorel Girls
"The Alibi"
NEWARK
Branford (19)
"Believe or Not" U
Ed Lowry
Leon
Earl La Vere
"S't'rday Nite Kid"
N. ORLEANS, LA.
Saenger (26)
"Castle of Dreams"
Spoor & Parsons
Luster Bros
Henry Mack
Sybil Fagan
Foster Girls
OMAHA, NEB.
Paramount (26)
"R'f G'rd'n Revels"
Ralph Whitehead
Josephine Davis
Gil Lamb
Barnett & Clark
Gluck-Sorel Girls
PHILADELPHIA
Earle (19)
"Good Times" Unit
Harry Rose
"The Love Doctor"
Fox (19)
Lew White Co
4 Pals
J & J Gibson
"Evidence"
S. ANTONIO, TEX.
Texas (26)
"Fifth Ave" Unit
Novello Bros
Willard Hall
Malinoff 4
Hector & Pals
Al Rasch Girls
WASH'GTON, D. C.
Fox (26)
"Thru Gate" Idea
J I Fisher
Lewis & Ames
Marvel
Benny & Western
Tommy Harris
Walton & Lenore
Sunkist Beauties
Meyer Davis Sym
Leon Brusiloff
"Flight"
(19)
"Indian Summer"
J I Fisher
Muriel Stryker
Betty Lou Webb
M'Donald & Dayton
Chief Eagle F'ther
Gaines Bros
Victor Valente
Lillian Brice
Sunkist Girls
Meyer Davis Sym
Leon Brusiloff
"Girl F'm Havana"
Palace (26)
"Believe It" Unit
Al Evans
"Sweetie"
(19)
"Painted Melodies"
Al Evans
Harry Savoy
Two Kings
Irene Taylor
Birdie Dean
Erwin Lewis
D Berke Girls
"13th Chair"

Loew

NEW YORK CITY
Boulevard
1st half (26-29)
5 Bracks
Bernard Weber Co
Jones & Rea
Stolen Steps
2d half (30-1)
Stickney's Circus
Reynolds & White
Billy Farrell Co
Billy Hallen
Garden of Roses
2d half (30-1)
Kay Hamlin & Kay
Jack Housh Co
Leon & Dawn
Jean Granese Co
Alex Hyde Co
Lincoln Sq.
1st half (26-29)
Worden Bros
Doyle & Elaine
Le Van & Boles
Johnny Berkes Co
Hooper & Gatchett
(Two to fill)
State (26)
Max & His Gang
Lillian Fitzgerald
Kerr & Weston Rev
Carl Freed Co
(One to fill)
Victoria
1st half (26-29)
N T G Rev
(Others to fill)
2d half (30-1)
Archie & G Falls
Bernard Weber Co
Jones & Rea
Bee & Ray Goman
(One to fill)
BROOKLYN
Bedford
1st half (26-29)
Jack Sidney Show
(Others to fill)
2d half (30-1)
Duponts
Worth & Wile
Moore & Pal
Cyclone Steppers
(One to fill)
Gates Ave.
1st half (26-29)
Redford & Madden
Bobby Carbone Co
Welsh & Hills
Hughie Clark Co
(One to fill)
2d half (30-1)
Pasquali Bros
Moran Warner & M
Raym'nd & Caverly
Burke & Durkin
Stolen Steps
Loew's 46th St.
1st half (26-29)
Paul Nolan Co
Murray & Irwin
Johnny Berkes Co
Wally Sharples Co
(One to fill)
2d half (30-1)
Frank Whitman
T & R Romaine Co
Bison City 4
Roye & Maye
(One to fill)
Metropolitan (26)
Pilcer Douglas & M
4 Harmony Kings
Edgar Bergen Co
3 Ritz Bros
Mary Wirth Co
Oriental
1st half (26-29)
Petty Reat & Bros
Al Norman
Raym'nd & Caverly
Young China
(One to fil)
2d half (30-1)
5 Bracks
Buddy Ralph
Fraternity Sq
Welsh & Hills
6 Lucky Boys
Palace
1st half (26-29)
Ray Hamlin & Kay
Peggy Calvert
Herbert Faye Co
Masked Fads & F
(One to fill)
2d half (30-1)
Reck & Rector
Ulis & Clark
Bob Capron Co
Le Van & Boles
Bronson & Renee
Premier
1st half (26-29)
Aerial Smiths
Reynolds & White
Jack North
Seymour & Howard
(One to fill)
2d half (30-1)
Flying Colville Co
Jack Janis Co
Jack Sidney Show
(Two to fill)
AKRON
Loew's (26)
Thelma Arline Co
Clifford & Gresham
Up in the Air
(Two to fill)
ATLANTA
Grand (26)
Gobs of Joy
(Others to fill)
BAY RIDGE
Loew's
1st half (26-29)
Mitkus Duo
Leon & Dawn
Moran Warner & M
G & P Magley Rev
(One to fill)
2d half (30-1)
Bud Carlell
Bob Nelson Co
Shadkova & Wilson
(Two to fill)
BOSTON
Orpheum (26)
Chelm St Orr Co
Edith Bohlman
Bob Capron Co
Allman & Coulter
Ray Ellis & La Rue
CANTON
Loew's (26)
Eddy Duo
Cliff & Reiss
Hamilton Sis & F
Sid Lewis
Lane & Tisen Co
CORONA, L. I.
Plaza
1st half (26-29)
Bud Carlell
Herman & O'Brien
Hooper & Gatchett
Kirby & DuVal
Pearl Twins Co
2d half (30-1)
Redford & Madden
Harry & F Usher
Paul Mall
Amerique & Neville
(One to fill)
EVANSVILLE
Victory
1st half (26-29)
5 Danubes
Doyle & Donnelly
Claude & Marion
Dolly Kay Co
Pajamaland
HOUSTON
State (26)
3 Melvin Bros
Lauren & La'Dare
Ship Ahoy Co
Okla Bob Albright
Tracey & Hay Co
MEMPHIS, TENN.
State (26)
Royal Sidneys
Peggy Brooks
Millard & Marlin
Boyle & Della
Gracella Theodore
MONTREAL
Loew's (26)
Paul Kodak & Sis
Grace Edler Co
Geo S Fredericks
York & Lord
Tiny Town Rev
NEWARK
State (26)
Van Cello & Mary
Frank Conville
Angus & Searl
Jane & Kath Lee
Ann Pritchard Boys
NEW ORLEANS
State (26)
Mulroy McN & R
Morrell & Beckwith
Gale & Carson Rev
Wilson Bros
Davey Lee
NORFOLK, VA.
State (26)
3 Silvers
Harry Kayne
Francis & Wally
Snow Columbus & I
(One to fill)
SYRACUSE
Loew's (26)
Milton Berle Co
(Others to fill)
TORONTO
Loew's (26)
Gibson & Price
Hewitt & Hall
Coogan & Casey
Jack Wilson Co
Homeward Bound
W'DHAVEN, L. I.
Willard
1st half (26-29)
Buddy Ralph
Sully & Houghton
Burke & Durkin
Roye & Maye
(One to fill)
2d half (30-1)
Bordner Boyer Co
Robey & Archer
N T G Rev
(Two to fill)
YONKERS, N. Y.
Yonkers
1st half (26-29)
Worth & Wile
Billy Hallen
Singer's Midgets
(Two to fill)
2d half (30-1)
Morris & Shaw
Singer's Midgets
(Three to fill)

Keith's

NEW YORK CITY
Chester
1st half (26-29)
M & A Shelley
(Others to fill)
2d half (30-1)
Rose & Thorn
Mickey Cochrane
Nancy Decker
(Two to fill)
2d half (23-25)
Earl Hanson Orch
Daros
Bert Tucker Co
Norton & Haley
Mitzi Hajos Co
Coliseum
1st half (26-29)
Rasch Ballet
Block & Sully
(Three to fill)
2d half (30-1)
Derickson & Brown
Gracie Smith Co
Block & Sully
Nathal
Fred Stritt
Webb Entert'ners
2d half (23-25)
Cirilla Bros
Schaeffer Twins
Handers & Millis
Rasch Ballet
(One to fill)
58th St.
1st half (26-29)
Mitzi Hajos Co
Nathal
(Three to fill)
2d half (30-1)
Viola Dana Co
Krinolina & D Bros
(Three to fill)
2d half (23-25)
6 Jacksonians
Nancy Decker
Sam Main
Murray & Maddox
Frances Renault
Kramer & Boyle
Bobby Walthour Co
Hamilton
1st half (26-29)
Glad Rags
Bentell & Gould
Wm & Joe Mandel
Owen McGivney
The Wager
2d half (30-1)
Golden Dreams
Cliff Nazarro
Norton & Haley
Les Stephens
(One to fill)
2d half (23-25)
Martinet & Crow
Reed & Duthers
Junior Durkin Co
Summers & Hunt
Tent Show Revels
Jefferson
1st half (26-29)
Hall & Pilland
(Others to fill)
2d half (30-1)
3 McCann Sis
(Others to fill)
2d half (23-25)
Alexander Girls
Briscoe & De Lorta
J Trainor Co
Ken & Ensign
Lew Kessler Co
Charlie Murray
Fess Williams Orch
125th St.
2d half (26-29)
Local Girls
The 4 Pals
Lila Campus
Powell & Doty
Local Girls
2d half (30-1)
Local Girls
Tar-Ron
Local Girls
(Two to fill)
2d half (23-25)
Local Girls
Bobby Carbone Co
Viola
Jane Dillon
Melino & Davis
Heading for Harl'm
(One to fill)
2d half (30-1)
Bentell & Gould
Primrose Semon
Owen McGivney
Wm & Joe Mandel
The Wager
2d half (23-25)
The Astellas
Wallace & Irwin
Ryan Sis
Evans & Adams
Ferris & Ray Rev
CONEY ISLAND
Tilyou
1st half (26-29)
2 Martells
Herman & Mamaux
(Three to fill)
2d half (30-1)
Healy & Cross
(Others to fill)
2d half (23-25)
Thompson & Bryson
Pepito
B & H Hutchins
(Two to fill)
FAR ROCKAWAY
2d half (23-25)
Aussie & Czech
Syd Morehouse
Nitza Vernille Co
Three Record Boys
Anger & Fair
Bobby Walthour Co
AKRON
Palace (26)
Marcus Revue
Lane & Harper
Edison & Gregory
(Two to fill)
(19)
Kelso Bros Co
(Others to fill)
ALBANY
Proctor's (26)
Honey Girl Minst'ls
(Others to fill)
(19)
Vivian & Walters
Bill Robinson
Bobby Folsom
Senorita Alcaniz
O'Donnell & Blair
(One to fill)
COLUMBUS
Palace (26)
Geo Dormonde Co
Richards & Church
Kelly & Jackson
Harry Howard
Kitchen Pirates
(19)
Lamont 4
Faber & Wales
Waring Pennsys
Dorothy Lee
(One to fill)
DENVER
Orpheum (26)
Siamese Twins
Farnell & Florence
Joe Mendi
Monroe & Adams
(One to fill)
(19)
Gitz Rice Co
Wm Ebbs Co
Willie Mauss
Corinne Tilton
(One to fill)
ELMIRA
Keeney
1st half (26-29)
Norton & Haley
Televox
(One to fill)
NEW ROCHELLE
Keith's
1st half (26-29)
Martinet & Crow
Geo K Arthur Co
(Three to fill)
2d half (30-1)
Irene Rich Co
Helen Ford Co
(Three to fill)
2d half (23-25)
Geo Broadhurst Co
O'Dunn & Daye
Voice of RKO
(Two to fill)
NIAGARA FALLS
Strand
1st half (26-29)
Cuby & Smith
Schwartz & Clifford
Ruiz & Bonita
(Two to fill)
2d half (30-1)
Tom McAuliffe
Chabot & Tortoni
Rhythm & Taps
(Two to fill)
OAKLAND
Orpheum (26)
Harris & Radcliff
Joseph Regan

OFFICIAL DENTIST TO THE N. V. A.
DR. JULIAN SIEGEL
1560 BROADWAY
THIS WEEK: CHAS. RITCHIE, NAT KALCHEIM

Pressler & Kleiss
Earl Hanson Bd
(Three to fill)
2d half (30-1)
Leo Beers & H Ely
Henry J Kelly
Marion Wilkens Co
(Two to fill)
2d half (23-25)
Scanlon Denni Co
Eddie Parks Co
6 Orleys
Davis & McCoy
FLUSHING
Keith's
1st half (26-29)
3 McCann Sis
Vio'a Dana Co
Hal Neiman
Devil's Circus
(One to fill)
2d half (30-1)
Daros
Geo K Arthur Co
(Three to fill)
2d half (23-25)
J & B Cavanaugh
O'Neil & Manners
Televox
Kitty Doner Co
Colleano Family
JERSEY CITY
State
1st half (26-29)
Gracie Smith Co
Sandy Shaw
Billy Fields Co
(Two to fill)
2d half (30-1)
2 Martells
Rogers & Wynne
Dave Ferguson Co
(Two to fill)
2d half (23-25)
Golden Dreams
Herman & O'Brien
Chesleigh & Gibbs
Modenas Rev
(One to fill)
KANSAS CITY
Mainstreet (26)
Canfield & White
Maryland Colleg'ns
Bert Hanlon
Parley Ballet
(One to fill)
(19)
Weaver Bros
Home Folks
Cora Greene
Baseball 4
Gilbert Bros
LOS ANGELES
Hillstreet (26)
Ewing Eaton
(Others to fill)
Orpheum (26)
Golf Fiends
W & G Ahearn
Davis & Darnell
Odette Myrtil
Bob Murphy
Edna Torrence Co
(19)
Corbett & O'Brien
W & G Ahearn
Cardini
Norman Thomas 5
Mascagno 4
MILWAUKEE
Orpheum (26)
Collegiate Unit
Ada Brown
Conlin & Glass
Marinelli Girls
(One to fill)
MINNEAPOLIS
Hennepin (20)
Ken Murray
H & M Charlestons
Blood & Thunder
Chamb'l'n & Himes
Foster Fagan & Cox
La Salle & Mack
(19)
Ruth Mix Unit
(Others to fill)
Rudell & Dunegan
Francois Densmore
(19)
Harry Conley Co
Clifford & Marion
Frank De Voe
West & McGinty
Murand Girton
OMAHA
Keith's (26)
Gitz Rice
Wm Ebs
Corinne Tilton
Willie Mauss
(One to fill)
(19)
White & Manning
Allen & Canfield
Md Collegians
Bert Hanlon
(One to fill)
OTTAWA
Keith's (26)
Vivian & Walters
Miss Ann & Mr F'k
Thank You Doctor
Hudson Wonders
Jack Kneeland Rv
(19)
Bee Gee & Quepee
Diero
Helen Homan Co
Pressler & Kliess
Fields Bros Co
PITTSBURGH
Harris
2d half (23-25)
Edison & Gregory
Jewel & Raymond
All Wrong
(Two to fill)
Sheridan Sq.
1st half (26-29)
4 Choc'l'te Dandies
Wilkens & Wilkens
(Three to fill)
2d half (30-1)
May Wynne & S'ny
Cuby & Smith
(Three to fill)
PROVIDENCE
Keith-Albee (26)
Cherry Blossom & J
Ken Christy Co
Dave Vine
(Two to fill)
(19)
Crystal 3
Ted & Al Waldman
Chase & LaTour
Healy & Cross
De Pace
RICHMOND
National (26)
Mazetti Lewis Co
Jerome Jackson Co
Mannie King Co
Olin Landick
(19)
Jim the Bear
Miller & Peterson
Smith & Sawyer
Patricola
Maryn Bellett Co
ROCHESTER
Palace (26)
Odds & Ends
(Others to fill)
(19)
Rae Samuels
Lathrop Bros
Hill Billies
Toby Wilson Co
Frabelle's Frolics
SAN DIEGO
Keith's (26)
Mascagno 4
Cardini
Corbett & O'Brien
Clifford & Marion
West & McGinty
(19)
Wilton & Weber Co
(Others to fill)
SAN FRANCISCO
Orpheum (26)
Murand & Girton

GRACE DuFAYE
Sensational Acrobatic Dancer in
EARL CARROLL'S
"SKETCH BOOK"
Direction LEDDY & SMITH

Snub Pollard
Henry J Kelly
Local Girls
Palace (26)
4 Uessems
Ponse Sis
Jack Parnell
Bill Robinson
Adele Rowland
(19)
4 Ortons
Indian Orch
Williams & Delaney
Julius Tannen
Carl Shaw
Geo K Arthur Co
Regent
1st half (26-29)
Local Girls
(Others to fill)
2d half (30-1)
Powell & Dody
(Others to fill)
2d half (23-25)
Local Girls
4 Deauvellers
Doyle & Elaine
Russell & Armstr'g
Local Girls
(One to fill)
Riverside (26)
Fred Sylvester
Junior Durkin
Mel Klee
Chinese Show Boat
Morton Downey
(19)
Count Berni Vici Co
Derickson & Brown
Jarvis & Harrison
Billy Glason
Rose Kress 3
Royal
1st half (26-29)
Gardner's Champ'n
Forbes Bros
Wilton & Murphy
Fisher & Hurst
Burns West & Dale
Les Stephens
2d half (30-1)
Ted & K Andrews
M'Donald & P'r'dise
Cold Turkey
Martinet & Crow
Glad Rags
2d half (23-25)
Fred Llighner Co
(Others to fill)
BROOKLYN
Albee (26)
De Pace
Glenn & Jenkins
Chas Murray
Oriental Sketches
(One to fill)
(19)
Fred Sylvester
Eddie Pardo
Leatrice Joy
Joe Laurie Jr
Lights & Shadows
Bushwick
1st half (26-29)
Bert Collins Co
Irene Rich Co
Dave Ferguson Co
Snookie Jr
(One to fill)
2d half (30-1)
Forbes Bros
Evans & Adams
Hunter & Percival
(Two to fill)
2d half (23-25)
Francis & Wilson
Powell && Doty
Wesley Barry Co
Block & Sully
Tabor & Green
Kenmore (26)
Kramer & Boyle
Baclanova
Julius Tannen
(Two to fill)
(19)
Pickard & Pal
Monica & A Skelly
Herman & Momaux
Dooley & Sales
(One to fill)
Madison
1st half (26-29)
Healey & Cross
(Others to fill)
2d half (30-1)
Fred Sylvester
Carmel Meyers
Devil's Circus
(Two to fill)
2d half (23-25)
4 Diamonds
Powers & Jarrett
Devil's Circus
Ben Turpin
(One to fill)
Prospect
1st half (26-29)
Baby Bobby Buster
Thank You Doctor
Lew Cameron
Signor Friscoe Co
BINGHAMTON
Keith's
1st half (26-29)
Leo Beers & H Ely
Bring'g Up Mother
Henry J Kelly
Signor Friscoe Bd
(One to fill)
2d half (30-1)
Helen Honan Folks
(Others to fill)
2d half (23-25)
Frank Viola Co
Roger Williams
Angus & Serle
Jack North
Marion Wilkens Co
BOSTON
Keith-Albee (26)
Vic Honey 3
Dixie Hamilton
Wilson & Dobson
Walter Dare Wahl
Indian Orchestra
(19)
Honey Girl Minst'ls
(Others to fill)
Scollay Sq. (26)
The 5 Nelsons
Pope & Thompson
Teck Murdock Co
Frank X Silk
Pallenberg's Bears
BUFFALO
Hippodrome (26)
Lathrop Bros
Tom McAuliffe
Bobby Folsom
Herb Williams
The Meyakos
(19)
N Arnaut & Bros
Loos Bros
Burns & Allen
Lee Twins Co
Buck & Bubbles
CALGARY
Grand (26)
Leavitt & Lockw'd
2 Daveys
Yates & Lawley
(Two to fill)
(19)
Schepp's Circus
Morris & Campbell
Brems F & M Bros
Carrie & Eddy
Mildred Hunt
CHICAGO
Palace (26)
Charles King
Dave Appollon
Britt Wood
Hap Hazzard
Danny Small Co
Gilbert Bros
(19)
Ken Murray
Charlestons
Dave Appollon Co
Rose Perfect
Felovis
Chamb'l'n & Himes
Mangean Tr
Spirit of Minstrelsy
State Lake (26)
Collegiate Unit
Ada Brown
(Three to fill)
(19)
Marcus Unit
Cobb & Loury
(Three to fill)
CINCINNATI
Albee (26)
Hungaria Tr
Faber & Wales
Henry Santrey
(Two to fill)
(19)
Geo Dormonde
Rae & Harrison
Frankie Heath
Swoboda & Yurieva
Herb Williams
CLEVELAND
105th St. (26)
Frankie Heath
Gallarini & Sis
Toby Wilson Co
Ray & Harrison
(One to fill)
(19)
Stanley & Crackers
Joe May & Dottie
6 Galenos
(Two to fill)
Palace (26)
Nick Lucas
Fritz & J Hubert
Kelso Bros
Rose Perfect
(One to fill)
(19)

HOWARD SLOAT
BONDS FOR INVESTMENT
A. B. Leach & Co., Inc., 57 William St., N. Y.

MONTREAL
Imperial (26)
Vim Boys
John Barton
Ray Huling & Seals
Randall & Watson
Medley & Dupree
(19)
Saranoff & Sonia
Johnny Hyman
Hetty King
B & E Newell
Internat'l Rhythm
MT. VERNON
Keith's
1st half (26-29)
Tabor & Green
Geo Broadhurst Co
Hunter & Percival
(Two to fill)
2d half (30-1)
Pepito
Al Trahan Co
Sister Irving 3
2d half (23-25)
Will Aubrey
Irene Rich Co
Melino & Davis
Lewis & Stovall Co
(One to fill)
NEWARK
Capitol (26)
Sid Marion Co
Olsen & Johnson
(Others to fill)
(19)
Odette Mrytil
Davis & Darnell
Harris & Radcliffe
Chevalier Bros
Edna Torrence
Bob Murphy
6 Maxellos
SCHENECTADY
Proctor's
1st half (26-29)
6 Gallenos
Marie Russell
Wanzer & Palmer
Lew Cameron
Ruiz & Bonita Co
2d half (30-1)
Sinclair Sis & O D
Baby B'bby Buster
Dainty Marie
Will Aubrey
Lockett & Page Co
2d half (23-25)
Rhapsody in Silk
Jerome & Ryan
Abe Reynolds Co
F & J Hubert
Sorova Rev
SEATTLE
Orpheum (26)
Sawyer & Eddy
Goss & Barrows
Pollock & Dunn

TUESDAYS
HOTEL MANHATTAN
159 West 47th St.
NEW YORK
JACK L. LIPSHUTZ
TAILOR, 908 Walnut St., Phila.

Garden of Roses
Delancey
1st half (26-29)
Jess Libonatti
Mary Marlowe
Cook & Vernon
Jean Granese Co
Pasquali Bros
2d half (30-1)
Radio Fun
Chas & L Girard
Johnny Barry Co
Al B White
Worden Bros
Fairmount
1st half (26-29)
Great Blackstone
(Others to fill)
2d half (30-1)
Jess Libonatti
Kirby & Du Val
Great Blackston
(Two to fill)
Grand
1st half (26-29)
Stickney's Circus
Frank Whitman
Billy Farrell Co
Maley & Howland
Shadkova & Wilson
(One to fill)
2d half (30-1)
Vasques
Jack North
Simpson & Dean
Frank Salt Co
(One to fill)
National
1st half (26-29)
Archie & G Falls
Mario & Lazarin
Harry & F Usher
Frank Salt Co
(One to fill)
2d half (30-1)
Alice Deyo Co
Murray & Irwin
Sully & Houghton
Maley & Howland
Young China
Orpheum
1st half (26-29)
Yoki Japs
Ross Wyse Jr Co
Bob Nelson Co
(Two to fill)
2d half (30-1)
Jimmy Johnson
Leatrice Joy
(Three to fill)
2d half (23-25)
Lloyd Nevada Co
Wheeler & Carroll
Geo K Arthur Co
Jack Powell
81st St.
1st half (26-29)
Dave White Co
Handers & Millis
Colleano Family
(Two to fill)
2d half (30-1)
Douglas St'nb'ry Co
Sol Gould
(Three to fill)
2d half (23-25)
Anger Bros
Three McCann Sis
Jask Usher Co
Hal Neiman
Nitz Vernille
86th St.
1st half (26-29)
Fred Sylvester
Derickson & Brown
(Three to fill)
2d half (30-1)
Chinese Showboat
Sid Marion
(One to fill)
Fordham
1st half (26-29)
Sol Gould
Leatrice Joy
(Three to fill)
2d half (30-1)
Jack Norta
Colleano Family
(Three to fill)
2d half (23-25)
Ponce Sis
Nathal
Sam Hearn
Theda Bara Co
Irene Ricardo
Ledova
Franklin
1st half (26-29)
The Dares
(Others to fill)
2d half (30-1)
Hall & Pilland
(Others to fill)
2d half (23-25)
R Donohue & Mule
Carrie Lillie

Flo Lewis
Songs & Steps
(19)
Marcus Unit
Grace Doro
(Three to fill)
ST. LOUIS
Orpheum (26)
Weaver Bros
Home Folks
Conlin & Glass
Cora Greene
White & Manning
(19
Sunshine Sammy
The Briants
Parley Ballet
Harry Holmes Co
Eva Mandell
ST. PAUL
Orpheum (26)
Ruth Mix Unit
(Others to fill)
(19)
Larry Rich Co
Rich & Cherie
Hap Hazzard
Helena Justa & C
(One to fill)
SYRACUSE
Keith's (26)
Senorita Alcaniz Co
Joe Mau & Dottie

UNION CITY
Capitol
1st half (26-29)
Rogers & Wynne
Freddie Stritt
Harry Webb's Co
(Two to fill)
2d half (30-1)
Viola
Sandy Shaw
Melino & Davis
(Two to fill)
2d half (23-25)
Stickney's Circus
3 Co-Eds
Owen McGlvney Co
Wm & Joe Mandel
The Wager
VANCOUVER
Orpheum (26)
Doin' Things
(Others to fill)
(19)
Sawyer & Eddy
Goss & Barrows
Pollack & Dunn
Flo Lewis
Songs & Steps
WHITE PLAINS
Keith's
1st half (26-29)
Markert Girls
(Others to fill)

EXCLUSIVELY DESIGNED
GARMENTS FOR GENTLEMEN
BEN ROCKE
1632 B'way, at 50th St., N. Y. City

Hill Billies
Chesleigh & Gibbs
(One to fill)
(19)
Olsen & Johnson
Britt Wood
Rose & Thorne
Miller Bros Co-Eds
(One to fill)
TORONTO
Hippodrome (26)
Nellie Arnaut Bros
Loos Bros
Burns & Allen
Lee 2
Buck & Bubbles
(19)
Vim Boys
John Barton
Ray Huling & Seal
Randall & Watson
Medley & Dupree
TRENTON
Capitol (26)
Cameo Capers
Billy Regay Co
(Three to fill)
(19)
Cadet 6
P & N Morton
Hall & Pillard
Dainty Marie Co
(One to fill)
TROY
Proctor's
1st half (26-29)
Sinclair Sis & O'D
Baby B'bby Buster
Dainty Marie
Will Aubrey
Marion Wilkens Co
2d half (30-1)
6 Gallenos
Marie Russell
Wanzer & Palmer
Lew Cameron
Senor Friscoe
2d half (23-25)
Les Gellis
Bringing Up M'th'r
Glenn & Jenkins
Metropolitan 4
Ruiz & Bonita Co

2d half (30-1)
6 Lucky Boys
Powell & Doty
Irene Ricardo
Nash & Fately
(One to fill)
2d half (23-25)
Fielder Harriett Co
7 Stylish Steppers
Peter Higgins
Lee Bros
(One to fill)
WINNIPEG
Orpheum (26)
Marinelli Girls
Helena Justa & C
Harry Holmes
Rich & Cherie
Larry Rich Co
(19)
Leavitt & Lockw'd
Yates & Lawley
2 Daveys
(Two to fill)
YONKERS
Keith's
1st half (26-29)
Pepito
Al Trahan
6 Lucky Boys
(Two to fill)
2d half (30-1)
Tabor & Green
M & A Skelly
Herman & Mamaux
(Two to fill)
2d half (23-25)
E & J Rooney
Rogers & Wynne
Viola Dana Co
Fred Stritt
Webb's Entertain'rs
YOUNGSTOWN
Keith's (26)
Waring's Penns
(Others to fill)
(19)
Hungarian Tr
Kane & Ellis
Henry Santrey Co
(Two to fill)

Fanchon and Marco

BRIDG'P'T, CONN.
Palace (24)
"Fiesta" Idea
Romeros
June Worth
Sunkist Beauties
BROOKLYN
Fox (24)
"Bows & Beaus"
Shapiro & O'Malley
Four Gales
Eight Dancing Feet
Steve Moroni
Betty Wayne
California Warblers
Eugenia Reynolds
Sunkist Beauties
DENVER, COLO.
Tabor Grand (24)
"Waterm'l'n Blues"
Mammy & Picks
Stevens & Reece
Ted Bedford
Sunkist Beauties
Southern Steppers
DETROIT
Fox (25)
"Love School" Idea
Renie Rinao
Billy Uke Carpenter
Dave Good
Jean King

3 Jacks & 2 Queens
Ruth Kadamatsu
Joan Hardcastle
Sunkist Beauties
LOS ANGELES
Loew's State (24)
"Jazz Temple" Idea
Wally Jackson
Elsa Free
Sunkist Beauties
MILWAUKEE
Wisconsin (25)
"Sweet Cookies"
Jack Hanley
Jones & Hull
Roy M Loomis
Bobbe Tomson
Sunkist Beauties
NEW HAVEN
Fox Palace (26)
"Rhythm"
George Lyons
Gormley & Sully
Evans & Weaver
Ray Samuels
Jeannette Davey
Georgia Lane Co
Palace (24)
"California Capers"
Blake & Jones
Ali Ben Hassan Co
Alfred Brower

Sampsel and Leonhard

"AUSTRALIAN TOUR"

Carla Torney Girls
FRESNO
Wilson
1st half (25-27)
"Accordion" Idea
Burt & Lehman
Theodore & Katya
Arnold Hartman
Sunkist Beauties
H'RTFORD, CONN.
Capitol (24)
"Bizarre" Idea
Reed & Levere
Jolane Teske & B
Bob Jones
Sunkist Beauties
HOLLYWOOD
Egyptian (24)
"Art in Taps" Idea
Harry Vernon
Rodney & Gould
Al & Hal
Jean McDonald
Eddie Lewis
Brown & Willa
Sunkist Beauties
LONG BEACH
West Coast (25)
"Far East" Idea
May Usher
Frank Stever
Helen Pachaud
M Sanami Co

Francis White
Frank Elmer
Sunkist Beauties
NEW YORK CITY
Academy (25)
"California Capers"
H & F Seamon
Blake & Jones
Francis White
Ali Ben Hassan
Alfred Bowers
Frank Elmer
Sunkist Beauties
Audubon (25)
"Fiesta"
Eddie Hill
The Romeros
Armanda Chiret
Jose Mercado
June Worth
Crotona (25)
"Indiam Summer"
Muriel Stryker
Betty Lou Webb
M'Donald & Dayton
Chief Eagle F'ther
Gaines Bros
Victor Valenti
OAKLAND
Fox Oakland (25)
"Kisses" Idea
Joe & J McKenna
Will Cowan

Dave Hacker
E Flat 4
Mabel & Marcia
Wallen & Barnes
Sunkist Beauties
PASADENA
Colorado (24)
"Idea in Green"
Eddie Lambert
Franklyn Record
Sunkist Beauties
PORTLAND
Broadway (24)
"Hollywood Girls"
Three Gobs
Charles Rozelle
Lorris & Fermine
Miles & Perlee
John Vale
Hollywood Girls
SACRAMENTO
Senator (25)
"Drapes" Idea
Frank Meline Co
Jerome Mann
Dorothy Kelly
Sunkist Beauties
SALEM, ORE.
Elsinore (25)
"Columns" Idea
Rome & Gaut
Cully & Claire
Billy Rolls
Maxine Evelyn
Dorothy Henle
Sunkist Beauties
SAN DIEGO
California (25)
"Baby Songs" Idea
Penny Pennington
Miller & Marx
Rose Valyda
Sunkist Beauties
SAN FRANCISCO
Fox (25)
"Types" Idea
Trado Twins
Carlena Diamond
Harold Stanton
Sunkist Beauties
SAN JOSE
California
1st half (28-1)
"Accordion" Idea

SEATTLE
Fifth Ave. (24)
"Scr'nl'd Melodies"
Roberto Guzman
Sherry Louise
Billy Randall
Franklin & Warner
Jack & B Welling
Lucille Iverson
Everts & Lowry
Sunkist Beauties
ST. LOUIS
Fox (25)
"Speed" Idea
Black Cat Four
C Norris Greyh'nds
Duke & Lord
Parker & Mack
Helen Burke
Sunkist Beauties
SPR'G'F'LD, MASS.
Palace (24)
"Beach Nights" Co
Morley & Anger
Kitaros
Davis & LaRue
Bradley & Evian
Maxine Doyle Co
WASHINGTON
Fox (26)
"Thru the Gates"
Lewis & Ames
Marvel
Benny & Western
Tommy Harris
Walton & Lenore
WAT'B'RY, CONN.
Palace (24)
"Rhythm" Idea
Germaley & Sully
Evans & Weaver
Ray Samuels
George Lyons
Georgia Lane Co
W'RC'ST'R, MASS.
Palace (24)
"Contrasts" Idea
Nan Blackstone
Gypsy Byrne
Bud & Elinor Coll
Buddy Emmett
Serge & R Temoff
Old Timers
Sunkist Beauties

Interstate

ATLANTA
Keith's (28)
4 Aces & a Queen
Courtney Sis
Charlie Wilson
B Wells & 4 Fays
(One to fill)
BIRMINGHAM
Ritz (28)
El Cota & Byrne
Morgan & Sheldon
Master Jay Ward
Jimmie Lucas
(One to fill)
DALLAS, TEX.
Majestic (28)
Mia Cahua
Dugan & Parker
Val Harris Co
Mary Haynes
Lindsay Mason Co
FT. WORTH, TEX.
Majestic (28)
Billy Potter Co
Murray Girls
Chisholm & Breen
Besser & Balfour
Chorus Ladies

HOUSTON, TEX.
Majestic (28)
Lewis & Winthrop
Jack Norworth Co
Ruby Norton Co
Chas T Aldrich Co
(One to fill)
NEW ORLEANS
Orpheum (28)
Zellia Sis
Jane Green
Princeton & Yale
Col Jack George
Nattacha Nattova
OKLAHOMA CITY
Orpheum (28)
Murdock & Mayo
Don Galvin
Lubin Lowry & A
Evans & Mayer
The Lamys
SAN ANTONIO
Majestic (28)
L & H Ziegler
Will J Ward
Underneath Stars
(Two to fill)

Association

C'D'R RAPIDS, IA.
Iowa
1st half (27-29)
Bob & L Gillette
Anderson & Graves
Whiteh'd & Alvarez
Lee Gail Ensemble
2d half (30-2)
Victor Oliver Co
(Two to fill)
DAVENPORT, IA.
Capitol
1st half (27-29)
Townsend Bold Co
Clayton & Leonard
Radio Jacks & Q'n
2d half (30-2)
Lee Gail Ensemble
Anderson & Graves
Groh Piano Hounds
DES MOINES, IA.
Orpheum
1st half (27-29)
Affairs of 1929
Rags & Rhythm
Sylvia Clark
2d half (30-2)
Townsend Bold Co
Clayton & Leonard
Radio Jacks & Q'n
EV'NSVILLE, IND.
Loew's
2d half (30-1)
The Legrohs
Broadus & Erle
Stop Look & Listen
(Two to fill)
INDIANAP., IND.
Lyric (26)
Crockett M'taineers
Bob Hall
Joe Niemeyer Co
(One to fill)
LINCOLN, NEB.
Stuart (28)
Freddie Craig Jr
(Two to fill)
LONDON, CAN.
Loew's
1st half (28-30)
Bruno Weiss 3
Doc Baker Co
(One to fill)
2d half (31-2)
Wilson Kepple & B
Tucker & Smith
Roger Imhoff Co
MADISON, WIS.
Orpheum
1st half (27-29)
6 Rockets
Jules Howard Co
Kellar Sis & Lynch
2d half (30-2)
Smokescreen
6 Brown Bros
(One to fill)
MEMPHIS, TENN.
Orpheum (26)
The Warners
Gordon & Healy
Frances White
Boganny Tr
(One to fill)

MILWKEE, WIS.
Riverside (26)
Mangean Tr
Bayard & Cook
The Undercurrent
Walter Hiers
The Blue Slickers
MUNCIE, IND.
Grand
1st half (27-29)
Szita & Anis Co
Gordon's Dogs
(Two to fill)
2d half (30-2)
Emily Darrell
Romas Tr
(Two to fill)
NASHV'LE, TENN.
Princess (26)
Polar Fastimes
McGrath & Travers
Walter Brower
Don Santo Co
ROCKFORD, ILL.
Palace
1st half (27-29)
Grauman Hess & V
Smokescreen
Talent & Merit
6 Brown Bros
(One to fill)
2d half (30-2)
Marveltone
Jules Howard Co
6 Rockets
(Two to fill)
SIOUX CITY, IA.
Orpheum
1st half (27-29)
Armand & Perez
Victor Oliver Co
Wm Desmond Co
4 High Hatters
Sun Fong Ling Tr
2d half (30-2)
Bob & L Gillette
Whiteh'd & Alvarez
Affairs of 1929
Sylvia Clark
Rags & Rhythm
SO. BEND, IND.
Palace
1st half (27-29)
Bobby May
Stop Look & Listen
(Three to fill)
2d half (30-2)
Bobby Henshaw Co
(Two to fill)
ST. LOUIS, MO.
Grand (26)
Plantation Days
(Two to fill)
WINDSOR, CAN.
Capitol
1st half (28-30)
Wilson Kepple & B
Tucher & Smith
Roger Imhoff Co
2d half (31-2)
Bruno Weiss 3
Doc Baker Co
(One to fill)

Stanley-Fabian

HOBOKEN, N. J.
Fabian
1st half (26-29)
Nite at Coney Isl'd
(Others to fill)
PATERSON, N. J.
Regent
1st half (26-29)

Green & Blossom
Harrison & Fisher
(Three to fill)
2d half (30-1)
Ebony Scandals
(Others to fill)

Butterfield

A. ARBOR, MICH.
Michigan
1st half (27-29)
7 Nelson Family
(Two to fill)
2d half (30-2)
Edith Griffith Co
(Two to fill)
JACKSON, MICH.
Capitol
1st half (27-29)
Petit & Leann Co
Bartram & Saxton
Radiology
2d half (30-2)
Bartram & Saxton
Gaynor & Byron
(One to fill)
K'L'M'ZOO, MICH
State
1st half (27-29)

Dack Shing Tr
Jack Major
Marveltone
2d half (30-2)
Spirit of Minstrelsy
(Two to fill)
LANSING, MICH.
Strand
1st half (27-29)
Hyde & Burrell
(Two to fill)
2d half (30-2)
Dack Shing Tr
Jack Major
(One to fill)
PONTIAC, MICH.
State
1st half (27-29)
Gaynor & Byron
Harry Hines
Edith Griffith Co

Great States

DANVILLE, ILL.
Fischer
1st half (27-29)
Vox & Walters
King Sis
Cliff Nazarro
4 Covans
2d half (30-2)
Doyle & Baze
Cliff Nazarro
Keep Movin'
(One to fill)
JOLIET, ILL.
Rialto
1st half (28-30)
Parker-Babb Co
Jack Hanley
(One to fill)
2d half (31-2)
Talent & Merit
Al Butts & Peaches
(One to fill)

PEORIA, ILL.
Palace
1st half (27-29)
Broadus Erle
Keep Movin'
Geo McClennon
Kay Davidson
Johnny Perkins
2d half (30-2)
Keller Sis & Lynch
4 Covans
Jack McBride Co
Bee Sarche
Johnny Perkins
WAUKEGAN, ILL.
Genesee
1st half (27-30)
Ray & Harrison
Princess Pat
Ruloff & Elton
2d half (31-2)
Miller & Wilson
Sun Fong Lin Tr
Wiley & Young

Cabarets

NEW YORK

Barney Gallant
B & M Johnston
Elinor Kerr
Cardell Twins
Harry Stockwell
Hale Beyer Orch
Casanova Roof
Keating
Frances Williams
Olive Brady
Murray Smith
Jerry Friedman Bd
Castilian Royal
Al Shayne Rev
Irwin Abrahams
Club Lido
Libby Holman
Moss & Fontana
Bobby Brook Bd
Chateau Madrid
Jack White
Arthur Brown
Tonia Ingre
Dot James
Pat Harrington
Montrealers Bd
Georgie Tapps
Alicia Johnson
Healy & Meehan
Connie's Inn
Swan & Lee
Jazzlips Rich'rdson
Leonard Harper Rv
Le Roy Smith Bd
Cotton Club
Dan Healy Rev
Wells Bryson & M
Cora Lz Redd
Duke Ellington Bd

Everglades
Le Roy Prinz Rev
Eddie Davis
Fawn & Jordan
Thelma Edwards
McCunn Sis
Keith Rayne
Tira Kewin
Marie Regan
Joey Chance Bd
Oakland's Terrace
Will Oakland's Rev
Ada Winston
Peggy Bolton
Kay Green
Joe Stroracy
Rosalie Wynne
Dot Crowley
Shirley La Mar
Loretta Flushing
Mildred Lorraine
Landau's Bd
Paramount Hotel
DuVal 4
Arthur Ball
Roy Ingraham Bd
Trocadero
Ramon & Rosita
Bobby Brooks Bd
Hollywood Rest'nt
N T G
Red Nichols Orch
Claire Carter
Eileen Allen
Emily Loisen
Jean Woodward
Roy Davis
Lillian Sullivan
Mildred Lorraine
June Crane
4 Casters
James Boyd

CHICAGO

Alabam
Kitty Cohn
Dorothy Durnell
Billy Meyers
Bernie Adler
Eddie Jackson Bd
Ambassadeurs
Esther Durnell
Thelma Villard
Louis Stover
Isabelle Gerhardt
Fred Villani
Jimmy Noone Bd
Black Hawk
Coon-Sanders Bd
Bridge
Romo Vincent
Mary Stone
Benita Frede
Clarita
Bill Kranz Bd
Club Royale
Ann Allison
Austin Mack Bd
College Inn
Frank LiBuse
Lloyd Huntley Bd
Colosimo
Vassilu & Klister
Romo Vincent
Angelo Lotto
Vivian Smith
Margie & Marie
Frolics
Geo McQueen
Nelle Nelson
Phyllis Rae
Lischeron & Alice
Irene Faery
Julia Gerity
Buddy Howe
Earle Hoffman Bd
Garden Allah
Castles
Eddie Clifford
Cecil Lehman

Babe Payne
Lew Lewis Bd
Golden Pumpkin
M Sherman Bd
Green Mill
Joe Lewis
Verne Buck Bd
Lincoln Tavern
Ray Miller Bd
Corlas & Louise
Rick & Snyder
Helen Savage
Carmen DiGiovanni
Raphael
Herbie Zeller Bd
Stables
Don Ulsh
Johnny Dodds Bd
Terrace Garden
Peters & Farrell
Gus C Edwards Bd
Triangle
Ray Reynolds
Patista & Kay
Ethel Zelens
Dick Fraser Bd
Turkish Village
Ieleen Tanner
Sarah Theobold
Fep Hunter
Jackie Hamlin
Ruste Darnell
Hall Galt
George De Costa
Margie Ryan
Freddie Janis Bd
Uptown Village
J Garrigan's Bd
Vanity Fair
Keith Beecher
Sammy Walsh
Art Panstead
White House
Mickey Cherep Bd

WASHINGTON

Astor
Happy Walker Or
Chantecler
Meyer Davis Orch
Carlton
Meyer Davis Orch
Lotus
Fred Slater Orch

Madrillon
J Slaughter Orch
Le Paradis
Meyer Davis Orch
Swanee
Meyer Davis Orch
Wardman Park
Weede Myers Orch

Full cast for "Natural Davis," Par: William Powell, Jean Arthur, Nick Stuart, Kay Francis, Stanley Fields, Brooks Benedict, John Reeso, Betty Francisco, Joan Standing, Maurice Black, Irving Bacon and John Cromwell. Latter will also direct.

Mutual Wheel

Weeks of Oct. 21-28

Bare Facts—Gayety, Boston; 28, Modern, Providence.

Best Show In Town—21-23, Lyric, Allentown 24-26, Orpheum, Reading; 28, Star, Brooklyn.

Big Revue—Star, Brooklyn; 28, Columbia, N. Y. C.

Bohemians—L. O.; 28, Palace, Minneapolis.

Bowery Burlesquers—Gayety, Baltimore; 28, Gayety, Washington.

Broadway Scandals—Mutual, Indianapolis; 28, Garrick, St. Louis.

Burlesque Revue—Lyric, Dayton; 28, Empress, Cincinnati.

Cracker Jacks—Lyceum, Canton; 28, Columbia, Cleveland.

Dainty Dolls—Moon, Omaha; 28, L. O.

Dimpled Darlings—Fox, Jamaica, Jamaica, N. Y., 28, H. & S. Apollo, N. Y. C.

Flapper Follies—Irving Place, N. Y. C.; 28, Empire, Newark.

French Models—Haymarket, Chicago; 28, Empress, Chicago.

Frivolities—Columbia, Cleveland; 28, Gayety, Buffalo.

Get Hot—Modern, Providence; 28, Gayety, Scranton.

Ginger Girls—Lyceum, Columbus; 28, Lyric, Dayton.

Girls From the Follies—Plaza, Worchester; 28, Gayety, Boston.

Girls From Happyland—Lyric, Bridgeport; 28, Fox, Jamaica, Jamaica, N. Y.

Girls In Blue—Gayety, Kansas City; 28, Moon, Omaha.

Hello Paree—Garrick, St. Louis; 28, Gayety, Kansas City.

High Flyers—21-23, Wedgeway, 24-26, Schenectady; 28, Plaza, Worcester.

Hindu Belles—Palace, Detroit; 28, Empire, Toledo.

Jazztime Revue—Casino, Boston; 28, Trocadero, Philadephia.

Kuddling Kuties—Gayety, Louisville; 28, Mutual, Indianapolis.

Laffin Thru—Colonial, Utica; 28, Gayety, Montreal.

Lid Lifters—Gayety, Buffalo; 28, Colonial, Utica.

Merry Whirl—Lyceum, St. Paul; 28, Gayety, Milwaukee.

Mischief Makers—Empress, Chicago; 28, Gary, Gary.

Moonlight Maids—Gayety, Montreal; 28, Howard, Boston.

Moulin Rouge—Orpheum, Paterson; 28, Hudson, Union City.

Naughty Nifties—Gayety, Washington; 28, Academy, Pittsburgh.

Nite Club Girls—Empress, Cincinnati; 28, Gayety, Louisville.

Nite Life In Paris—Palace, Minneapolis; 28, Lyceum, St. Paul.

Oriental Girls—H. & S. Apollo, N. Y. C.; 28, Steinway, Astoria.

Parisian Flappers—Grand, Hartford; 28, Lyric, Bridgeport.

Pretty Babies—Columbia, N. Y. C.; 28, Orpheum, Paterson.

Puss Puss—Gaiety, Scranton; 28-30, Lyric, Allentown, 31-2, Orpheum, Reading.

Radium Queens—L. O.; 28, Majestic, Fort Wayne.

Record Breakers—State, Springfield; 28, Grand, Hartford.

Social Maids—Trocadero, Philadelphia; 28, Gayety, Baltimore.

Sporty Widows—Academy, Pittsburgh; 28, Lyceum, Columbus.

Step Lively Girls—New Empire, Albany; 28-30, Wedgeway, 31-2, Schenectady.

Step On It—Howard, Boston; 28, State, Springfield.

Steppe Show—Empire, Newark; 28, New Empire, Albany.

Sugar Babies—Gayety, Milwaukee; 28, Haymarket, Chicago.

Speed Girls—Steinway, Astoria; 28, Irving Place, N. Y. C.

Take A Chance—Empire, Toledo; 28, Lyceum, Canton.

Tempters—Gary; 28, L. O.

Watson's Show—Gayety, Brooklyn; 28, Casino, Boston.

Whoopee Girls—Majestic, Fort Wayne; 28, Palace, Detroit.

Wine, Woman and Song—Hudson, Union City; 28, Gayety, Brooklyn.

DELIGHTFUL ROGUE

(Continued from page 17)

ing a check at the chief cafe. Partnered by a mixed team.

The male buddy of the proprietors' crew figured on calling the soldier-cops, as he knew there was a reward out for Lastro. Nidra, the singer, however, was hard boiled enough to walk up to the handsome devil and demand the coin. All this time Nidra's boy friend, millionaire bounder, is looking on.

Lastro goes for the skirt. Making a personal appearance before the town's constabulary, Lastro, by sheer personality force, paralyzes the soldiers and he walks off free.

Later he pursues the girl and her boy friend gets sore. The soldiers again are called. Lastro turns the table and takes everybody but the girl prisoner. He proves the bounder to be white livered and wins the dame.

THE RIVER WOMAN

(Disc Orchestration)

Sonoratone-Gotham-Sam Sax production; independent release. Directed by Joseph Henneberry from story by Adele Buffington. Recording on Bristolphone. In cast: Lionel Barrymore, Jacqueline Logan and Charles Delaney. At Stanley, New York, one day, Oct. 16. Running time about 60 minutes.

When things looked biggest potentially for the Sonora-Bristolphone thing that never merged Sax slipped out to Hollywood and made this one. "The River Woman" hasn't a line of dialog. Only trouble is in the story, a frail tidbit as brought to the screen. It nearly wastes cast, director, and sets unusually excellent for an indie production.

The yarn as reduced is nothing more than about conventional doings of a saloon prop, his chief entertainer and an oiler from a Mississippi backwheeler who quits sailoring for drinks after he meets the dame.

Nothing much happens until the last reel or so. Then the river at flood tide inundates the saloon and town and the oiler quits drinking.

Just a pity. For once an indie spent some money on people and preparation; even went miles away from Hollywood for locations. But the story link in the chain was overlooked. Welp.

Hollywood Chatter

(Continued from page 21)

bowling. League started with eight teams two weeks ago. Now 12 in the league.

Eddie Quillan has joined the army of song writers. He wrote the lyrics to "Look Out For the Bogey Man," to be used in one of his pictures. Art Jell wrote the music.

Irving Berlin's baby fell last week with resultant injury to its head. Four stitches had to be taken. Although painful, the injury was not serious.

Fred Newmeyer bumped by a Ford of the vintage of 1912. Signed flivver and driver for "The Grand Parade." Had been looking all over town for a jitney of that vintage.

Fox studio workers will get wisecracks with their eats. Daily menu on lot restaurant will carry a column of "Who's that lady" stuff, written by the publicity boys.

Margit Hegedus, one-half of the former Hegedus Sisters, is playing violin in the Montmarte Cafe. Other sister married a prominent musician.

Marjorie Ludlow, commercial aviatrix, now working in a First National chorus as a side line. George Daugherty, ex-city editor, is also chorus boying in the same picture.

Clara Bow to Frisco for a one night personal at the Granada. Arch Reeve and Bill Wright also there for opening of "The Love Parade."

Order of the police commission that reporter's badges be issued only to bona-fide reporters has reduced a number of studio and theatre press agents' decorations.

Those talking titles on the Fox sound news are driving the coast picture bunch nuts. A royal panning from all sides. Unanimously styled a pest.

All gals on the Orpheum bill last week lined up waiting for Buddy Rogers to make his exit. Didn't do any good as Buddy's mother was with him nightly.

Dick Barthelmess is now on a two-a-year schedule, so Frank Lloyd has a lot of time to himself. Frank's going to New York to amuse himself.

With Al Rockett and Ned Marin due over on the Fox lot pretty quick, Chandler Sprague is throwing a home dinner party for the ex-First Nationalites. Both boys are back from the east.

Eileen Percy's (Mrs. Busch) two-year-old son has no first name. Everbody calls him Cubby. Parents have granted the tot the privilege of picking his own when he becomes old enough.

Public reactions: During the Carthay Circle trailer of opening night arrivals for the Will Rogers picture, Bill Hart was the only one tendered applause by a Sunday night audience.

Stan Laurel hooked a sword fish weighing 190 and didn't get his and the fish's mug in the papers. Made the mistake of catching it the same day Winston Churchill pulled one out.

Some chorus gals would rather work for $25 and a percentage of the gross in Colon, Panama, nightclubs than for $65 in local film studios. Ten of 'em left for there last week.

Bootleggers are adding good looking femmes to their staffs as delivery gals. Kids can chisel male customers out of extra coin and the boys kick through without a whimper.

The bootleggers are cunning guys out this way. After selling to a person they don't know very well, or even if they do, they suggest a purchase of "guest Scotch." It costs five bucks a bottle but isn't recommended. Watch your elbow.

Each of the 20 girl amateurs with the Wilton and Weber act at the Orpheum this week demanded from 50 to 200 programs. Wanted to send them home to show they actually played the same bill with Buddy Rogers.

Jolson's last radio contract, on a commercial hookup, is said to have prohibited the star from doing anything in front of the mike but sing. No-talking clause reported as a precaution against the repetition of the Clara Bow gag, or one like it.

Story construction has got George Olsen's big part in "New Orleans Frolic" (Fox) all laid out. Boys are supposedly trying to put together a benefit performance and are stuck for music. Into the Lambs Club walks George. "There's George Olsen. George will you play for us?" "Yes," says George, and he's in rehearsal. Incidentally, the band will black up.

New York Chatter

Rose Gaines may turn to writing Lee Wiley back from Europe.

Helen Maicox to the Lido in Detroit.

Ruby Show quit night clubs to join Petroff unit.

Woolworth building will be the third tallest in New York next year.

Al Salzman is ghost writing for an uptown physician.

Bee Cullen, one of the line girls at the Everglades, is the niece of John Philip Sousa.

In all the haunts of joy, you'll see the gal who poses for the serial-cover on "Liberty" mag.

That Gilda Grey-Gil Boag romance may flower again according to early morning Broadway gossip.

Nat Dorfman may author the book for Lew Leslie's projected "International Revue."

Lenore Ulric is personally appearing with "Frozen Justice" at the Roxy Friday night.

Edna Leedom celebrated the first anniversary of her marriage to Frank Doelger.

Henry Baron, youthful producer, is back on Broadway after a year at Saranac.

Brass Rail entrepreneur Julius Delott sold out and opens the Aviator Rail in Times Sq. next week.

Johnny O'Connor, back from the coast, asserting that he has Wilson Mizner working on a book, the first chapter of which is completed.

Zinaida Nikolina, known over the radio as the La Palina Girl, is now singing at the Russian Art restaurant.

Lee Posner, Harlemania expert, has extended his activities to Greenwich Village, where he is associated with Don Dickerman's holdings.

Lois Parker, only colored dancer appearing in the London company of "Show Boat," now dancing in a Harlem nite club.

Phonies making the various box offices asking for tickets and claiming to be Charles Darnton's or Ward Moorehouse's assistant.

P. G. Wodehouse, according to report, denies his complexion is purplish, but rather a very pretty brown.

Maybe he doesn't look it, but Charlie Butterworth, the comic in "Sweet Adeline," is a college man. Notre Dame.

Claire Windsor and George Clifford almost finished with their ballroom routine. Get a load of them at Roseland.

Miller's shoe store finally disrobed the statues. When the clothes dropped Sunday, none of the figures had on shoes or boots. Either barefooted or else stone gowns cover even the toe-nails.

Roger Wolfe Kahn's recent purchase of his first seaplane, Irish amphibian, gives Kahn a total of seven planes, one for each day of the week.

West Orange, the Jersey suburb of New York, has to take a lot of kidding in the first act of "Strictly Dishonorable," Brook Pemberton's comedy.

Louis Jean Heydt, cast as the juvenile in the play, at whom the wisecracks about the town are aimed, actually comes from West Orange, his parents still living there.

Estelle Garrick, Tony Shayne's "secretree," who broke her leg attempting a flight of steps in one skip, should be back at the office this week.

C. Bond and T. Rafferty are the Bobby Jones and Walter Hagen of the new Approach shot stores, mushrooning along the Stem. Bond shoots a 15. Rafferty 19.

The Friars Club has had its face washed. Building spick and span—outside! Soon they'll be sand-blasting the stories the boys tell there.

Jack Clifford, formerly Evelyn Nesbit's partner, took over Jane O'Rourke's place in 51st, Jane returning to vaude in act written by Edgar Allen Woolf.

There were three swell fights in the restaurants and night clubs last week-end. One of them in Seventh avenue, a free-for-all, had 15 combatants, all guys about 200 pounds. More gouging, kneeing, heeling, ripping and bottle smashing than the rialto had seen in several weeks!

Milton Raison, p. a. for Schwab & Mandel, and Nunnally Jonnson, New York "Evening Post" columnist, hopped a plane today (Wednesday) for Los Angeles, to see the opening of "Follow Thru." After the Stanford-Southern California football game Saturday, they contemplate flying back to New York.

Around the Keith press sanctum she's known as Elsa, Carroll Pierce's peppy secretary. After learning to talk back to her hubby, she has learned to drive a car.

With Julius Cohen on his honeymoon, his "Journal of Commerce" dramatics is being done by two subs, Bob Gillam and Irving Hoffman.

Wilson Mizner, disparaging the ability of a bragging young dip, said: "You couldn't even stick your hands in the Hudson river without knocking over the Palisades."

Helene "Smiles" Davis has announced the marriage of her mother to Charles E. Johnson, non pro. It happened at Garwood, N. J., Sept. 28.

Jess Freeman, the agent, is confined to bed in his home in Freeport, L. I., with yellow jaundice. He isn't squawking about the bed part, but says the reason is bothersome.

Joe Frisco, playing poker in a dog and bird store, dropped $130 the other night. When he went to get his hat, hung on a cock-a-doos cage, he found the rim eaten off.

Terry Turner is in fear his Godino (Siamese Twins) boys will lose their brides. The brides are the act's big ballyhoo, but the girls are squawking because there isn't sufficient privacy.

Helena Justa was returning from a vaude date at Far Rockaway when a truck smashed into her car. Her face and leg were bruised and lacerated and several teeth went south.

WMCA has asked Dorothy Bryant of Chorus Equity to furnish girls for a gratis weekly vocal period wherein the chorines may test their voices and be voted on by tired housewives.

Backyard barbecues, which have reached a certain popularity in Hollywood and environs, is spreading to Long Island, with the swells and semi-swells staging them for their novelty, if nothing else.

Charley White, former political reporter, is handling the publicity for La Gaudia. Sylvester Sullivan, last p. a. for Morris Gest, is handling the press for former Police Commissioner Richard Enright.

Mrs. Ed Linehan left the hospital with her first and new baby, both well and now at home 37-15 81st street, Jackson Heights. And the baby has gone on the Walker-Gordon milk diet at 38c a quart, says Ed.

Joe Moss and Ben Uberall announced from the floor every night at the Hellywood restaurant, which has become quite the hangout for the regulars. No couvert, but ginger ale $1.25. How have you been!

Traveling Jimmie Grainger is sales maestroing in San Francisco today (Wednesday), but tomorrow he will commence a week's bask in Hollywood's rain. After that he will talk over the phone from his 10th avenue shop.

Montreal's Transient Gross

Montreal, Oct. 22.

Figures are out for the province of Quebec for the tourist traffic for past season. It is stated officially that upwards of $65,000,000 was spent in this province during June, July and August, of which 10 millions went to Quebec City and about 30 millions to Montreal.

This has helped put the hotels on the map and has also done its bit towards helping through the summer season the picture houses downtown, which also had their best season in years.

Present slight slump in grosses may be due to slacking off in tourist traffic.

Inaccurate Biographies

I. H. HERK

By Claude Binyon

I. H. (Irish Justice) Herk, president of the Mutual Burlesque wheel, is a native of Latvia and couldn't speak his native tongue until 33. Latvian is commonly known as double entendre, the universal language of burlesque at present.

Herk's career reads like a fairy tale, without the double entendre. When 15, Latvia was in the throes of revolution, with three kings crowned with guillotines in as many days. Peasants were scouring the countryside looking for a new king, and chanced upon young Herk doing a blackout.

"Hail, Hail, The King!" chorused the peasants, groveling all over.

"I am a man with personality," said Herk, trying on the crown "When I walk down the street I always throw out my personality. People can see it for blocks."

"What a personality!" shouted the peasants, groveling the more.

"I have here," continued King Herk, "a magic flower. One smell of it and any woman is yours. I bequeath it to you, my subjects." He tossed it into the crowd, and a burly peasant snatched it. He inhaled deeply and waved coyly at King Herk.

"I promise you, my people," said Herk. "that I will run this kingdom economically. I'll use a couple of comics, straight, soubret, prima donna, gender and 15 chorus girls. The whole layout will only cost you $1,673 [illegible]

"Wa[illegible] shouted the crowd, calling Herk [illegible] for a strip number.

Ten years [illegible] ter Herk fled to America with a crowd of peasants hot on his [illegible]s. He had been selling prize candy without the prizes.

When Herk started in the burlesque, Sam Scribner had the country tied up with his Columbia chain. Scribner read the "Ladies Home Journal" one day and decided to make his shows fit for women and children. About the same time Herk made his shows fit for sailors. Herk now controls the burlesque business.

Noticing that most of the Mutual wheel's chorus gals were due for a pension any minute, managers started hiring their own chorus girls to sandwich in among the pot roasts. Then noticing that some of the Mutual comics were a little weak on gags, managers started hiring their own comics to support the Mutual Cohens. Then noticing that the femme principals in Mutual shows were either under or overbuilt, managers started hiring their own femmes to give the customers at least a slight temperature.

Finally one manager realized that if he kicked the Mutual shows out of his house he'd still have a complete troupe. That was called stock burlesque.

I. H. (Irish Justice) Herk is short and comfortably built. Some are prone to think of him as a tight-laced business man, but they have never become familiar with the real Herk.

He is a veritable playboy, ready at any time to work a skit with a friend. At present Mr. Herk is in California. He may decide to buy the film industry and make it a No. 2 Mutual Wheel or he may sell the Mutual Wheel to the film industry. Either way will suit him.

LATE RACING START

Los Angeles, Oct. 22.

Racing season will not start at Agua Caliente until Dec. 28 this year. Postponement due to building of the new track to replace the old Tia Juana course. In the past racing started Thanksgiving Day.

Meet this year will close Easter Sunday. The new golf course opens Dec. 1.

CANZONERI BEATS FARR; ONE WINDMILL HOMBRE

Garden Has Very Light House —Hoffman K. O.'s Warren in Tenth

By JACK PULASKI

Very slim crowd Friday at the Garden. Fans didn't know much about Johnny Farr, the Cleveland midget fight machine, though they have a pretty good idea about Tony Canzoneri, formerly bantam champ. Tony won the decision on points, and the match was good to witness. Otherwise card was mediocre.

Farr is a tough one. He has been around for some time and is credited with wins over a number of highly-rated light-weighted boxers. His principal rep seems to be the ability to put up a Garrison finish and he did that against Canzoneri.

Fact that the little but husky Clevelander copped a couple of the final rounds provided an excuse for the gallerites to razz the decision. Farr came in with plasters over both eyes. By the fourth round Tony found out which one was the bad lamp and had it leaking. He went away out in front from then on to the eighth round, popping the little guy with either hand. Farr is a wild swinging fighter except when in close, where he specializes on body socking.

Hoffman K. O.'s Warren

Semi-final brought two young heavyweights into action. George Hoffman, former amateur champ, went against Ad Warren, known as a footballer from South Carolina. Hoffman had a decided weight advantage at 197½ pounds, and the longer reach, too. He knocked out his man in the 10th round, but had no easy time of it.

Hoffman is one of those boxers who fight best when hurt. He waded into Warren when the last session started, and Ad caught a hard wallop on the chin. He gamely stayed upright, but under a barrage of blows fell prone. Warren tried to arise, but collapsed.

Just 10 Rounds

In the first 10 Pal Silvers lost to Nick Testo, who but two weeks previous had been stopped by Harry Ebbetts. Testo didn't look so hot and was cautioned for hitting low. Silvers took plenty of punishment, but seemed an eager mixer. Just a fight.

This week started with a benefit boxing show in aid of the Palestine Fund, staged by Samuel Rossoff, the contractor. A rodeo takes the Garden Thursday, the regular fight date being off.

Chatter in Loop

Phone information girls have an average of 300 numbers memorized.

Estelle Taylor has quit her second try at the 18-day diet.

Roi Tolleson (El Rio Rey) in town looking over the field for a new racing sheet.

Emil Stern now eating his lunch standing up in the Universal lobby, since having moved south.

Nate Blumberg's kid telling everybody about the pair of boxing gloves Dempsey gave him.

Amy Leslie entertained at her 16th birthday in the Sherman bungalow.

Jack Hess, R-K-O p. a., plans a preview of "Rio Rita," at $5 a head. Doesn't expect much revenue, but it sounds classy.

Jim Petrillo is still waiting for a chance to take that week's vacation.

Jack Hess buys five suits at a time because he hates the tailor's tape.

Probable Football Winners and Proper Odds

For October 26

By Sid Silverman

GAMES	WINNERS	ODDS
Brown-Syracuse	Brown	6-5
Carnegie-Notre Dame	Notre Dame	7-5
Harvard-Dartmouth	Dartmouth	Even
Illinois-Michigan	Illinois	6-5
Ohio State-Indiana	Ohio State	7-5
Princeton-Navy	Princeton	5-7
Wisconsin-Iowa	Wisconsin	Even
Army-Yale	Army	7-5
Stanford-So. California	Stanford	Even

Predictions based on fair weather.

NEW YORK THEATRES

NEW AMSTERDAM THEA., W. 42d Street
Erlanger, Dillingham & Ziegfeld, Mg. Dir.
Mats. Wed. & Sat.—458 Seats at $1
EDDIE CANTOR
in "WHOOPEE" ZIEGFELD LAUGHING SENSATION

AVON Theatre, W. 45 St. Dir. A. L. Erlanger
Eves. 8:50. Mats. Thurs. & Sat., 2:30
Brock Pemberton Presents
Strictly Dishonorable
Comedy Hit by Preston Sturges
Staged by Antoinette Perry & Mr. Pemberton
"It was all charming."
—Gilbert Seldes, Graphic.

BELASCO Thea., B'way & 44 St. Eves. 8:50. Mats. Thurs., Sat., 2:30
DAVID BELASCO Presents
It's a Wise Child
A New Comedy by Laurence E. Johnson

PLAYHOUSE W. 48th St. Evs. 8:40 Mats Wed Sat. 2:30
STREET SCENE

ROXY 50th St. & 7th Ave. Dir. S. L. Rothafel (ROXY)
2nd WEEK
WILLIAM FOX presents
Will ROGERS
in His First Talking Picture
THEY HAD TO SEE PARIS
Rimsky-Korsakoff's SCHEHERAZADE
America's Greatest Ballet Spectacle—6 Scenes—Augmented Ballet Corps, Chorus [illegible] Soloists—Roxy Symphony Orchestra

M-G-M's Greatest of All Talking, Musical Pictures
MARIANNE
Starring
MARION DAVIES
with Lawrence Gray, Cliff Edwards, Benny Rubin
RITZ Bros. in "Dyno-Maniacs," a Revue with Walt Roesner, the Capitolians; Chester Hale Girls and others. YASHA BUNCHUK conducting the Capitol Grand Orchestra.
CAPITOL B'way & 51st St. Midnight Pictures Nightly at 11:30

RADIO KEITH Orpheum
R-K-O Theatres
"IT'S R-K-O— LET'S GO"

B. F. KEITH'S PALACE B'WAY & 47th BRYANT 4300
TEMPEST & SUNSHINE | GEORGE K. ARTHUR
JULIUS TANNEN
U. S. INDIAN BAND—CARL SHAW
Williams & Delaney | The Ortons | Mr. & Mrs. Ray Lyte

RIVERSIDE B'WAY & 96th RIVERSIDE 9240
Big Time—2-a-Day—All Vaudeville
COUNT BERNI VICI and His ALL GIRL REVUE—25 People
Chas.—DERICKSON & BROWN—Burton
BILLY GLASON
Jarvis and Harrison—Hilton & Almy
Manhattan Steppers—Ted Leslie
Symphonic Girls—Rose Kress Trio

R-K-O PROCTOR'S 58th ST. NEAR 3rd AVE.
Wednesday to Friday, Oct. 23 to 25
BILLIE DOVE ALL TALK
in "HER PRIVATE LIFE"
Chinese Showboat Revue—
Sid Marion—Nancy Decker; Others

R-K-O PROCTOR'S 86th ST. COR LEXINGTON AVE
Wednesday to Friday, Oct. 23 to 25
BILLIE DOVE ALL TALK
in "HER PRIVATE LIFE"
15 ALBERTINA RASCH GIRLS
Handers & Millis; Others

A Warner Bros. and Vitaphone Talking Picture
GEORGE ARLISS
in
"DISRAELI"
Warner Bros. Thea. Broadway & 52d St. | Daily, 2:45 8:45 Sun., 3, 6, 8:45

HEAR AL JOLSON
"SAY It With SONGS"
Friday—Premiere of
"ISLE OF LOST SHIPS"
Midnite Show Nightly 11:30
MARK STRAND Broadway At 47th St.

"THE SPECIALIST"
About a Neglected Institution
The "Phone Booth" Classic
By CHARLES (CHIC) SALE
Over 160,000 Copies Sold Last Two Months
On Sale at
MRS. GERSON'S TEA ROOM
1588 Broadway, N. Y.

N. Y.'s Central Park Greatest Circus Without Canvas Anywhere in U. S.

Central Park, which has been the setting for more novels, plays, short stories, poems and divers articles than any other bower of greenery in the country, packs plenty of punch. But not too statistical punches.

For example, how many people would guess that most any spring, fall or nice winter day, there are more than 1,000 saddle horses careening its circuitous bridal paths?

Or that New Yorkers pay $3,000 an hour to ride their Pegasuses? Average 8 hours a day, or $24,000 for 24 hours!

Between 15 and 20 riding academies and stables depending on a living from the path. One stable in 89th street has 350 horses. The Columbia stable has 250 head, and indicates the average for all the stables as about 50 horses. Cost of riding ranges from $2 to $4 an hour. There is midnight riding aside from the 6 a. m. to 6 p. m. regular period.

More than 100,000,000 people visit Central Park a year.

It is New York's biggest outdoor show, proving a veritable circus of amusement, needing only a tent and a few clowns.

The zoo, one of the oldest in the country, is one of the Park's greatest wonders. Incidentally do you know where the seals go in the winter?...No!...Well trot down to Battery Park and you'll find them lashing the waters of the Aquarium.

Or do you know where the camels go—not the ones you inhale?... They meander over to Prospect Park to warm quarters.

How much a day do you think the sailors and others pay to row in the lagoon? Put $6,000 in your notebook.

Nite Club

Central Park has 45 patrolmen, two plain clothes men and four motor cops aside from half a dozen mounted officers for the bridal path. Could add four more if technical, for that number operate at the Casino, which incidentally is the only night club any public park in the country has.

The diversity of amusement, recreation and general sport encompassed in Central Park exceeds that of any other spot. Where else can one find football, baseball, soccer, playgrounds, boating, saddle riding, lawn bowling, tennis, croquet, swimming, ice skating, kite flying, menagerie, historical statuary and necking?

The number of marriages directly attributable to the romantic atmosphere of Central Park comes to about 10,000...or if you dispute, make it 50,000.

An idea of how stringent is the law in Central Park, more than 20 arrests are made every four hours for throwing paper on the lawn. The upkeep of the park is actually half made every year by fines for speeding, paper throwing and transgression of Central Park's own little laws, too numerous to mention.

The day this investigation was made, the police officers, who had been on the lookout for a moron, brought him in. He is the one about whom a dozen women have complained in the last month. He gave the name James White, 101 W. 60th street, porter. Complaint was made by Mrs. W. A. Walser, of 89th street.

Many arrests are made among the nance element, which holds virtual conventions in Paddies Lane. 'Tis their rendezvous!

Skating on Reservoir

It should be notated that this winter the reservoir will likely be opened for skating, the park commissioners having big plans which they hope will be in operation soon enough to use the tank.

The most important work this year was adding a few miles to the bridal path and giving the seals an up-to-date tank—deeper, wider, more spacious and generally luxurious.

Before terminating this data would you mind our introducing to you three of Central Park's most charming buffaloes—One is "James L. Simpson," another "Effie Galldadder," and the other "Maguire Brostes."

In New York they call 'em angels. In Chicago, guarantors. In other racketeerless places, just plain suckers.

BOY, 14, ON STAGE

No Permit Alleged—Woman and Boy Apprehended

When the act, "Odds and Ends," closed at the Palace theatre Friday night, Theodore Raderick, of the Children's Society, went back stage and arrested Elizabeth Wonder, 53, Hotel Langwell, 123 West 44th street, on a charge of permitting a minor to perform without a license.

The agent said he saw Tommy Wonder, 14, appear on the stage twice in dancing numbers. Raderick also took the boy into custody and brought him to the headquarters of the society, where he was held as a material witness.

In West Side Court Mrs. Wonder waived examination and was held in $25 bail for trial in Special Sessions.

INVOKE TRAFFIC RULES AS ANTI-WALKER ISSUE

The women's division at Republican Campaign Headquarters is planning to form a theatrical committee to canvass votes for La Guardia among theatrical people.

The ladies are anxious to get to work on the stage people as the majority of them, they feel, are for Jimmy Walker, who attends the Mayfair dances, Green Room affairs and is known at the Lambs' club.

Said Mrs. Nathan Perlman, chief instigator of this committee:

"I imagine that most theatrical people are simple people who don't connect things and see them in the right proportions. Now show business has been bad for some time and certainly the Whalen traffic regulations have had something to do with this, we believe. Whalen, of course, is Walker's man, and if Walker can be gotten rid of Whalen will go, too.

"I would like to get this over to the theatrical people and explain it to them.

"Someone ought to be the goat for the theatrical depression. It might as well be Walker and he can be hit at through Whalen."

Republican headquarters incidentally seems to contain a rift on the subject of the Casino in the park. La Guardia's adherents from downtown have never set their foot in the place. And their idea of a democrat is one who goes to the Casino. But a good many Republicans and Republican candidates from uptown and Park avenue, the "silk stocking" brigade, have gone to the Casino and liked it.

One-Eye's Real Crash; $30 for Cancellation

Chicago, Oct. 22.

Although not crashing any dailies on the strength of it, One-Eye Connolly was all set to appear at the State-Lake with the Cubs trio, Wilson, Cuyler and Grimm.

When the Cubs lost the series and the booking was called off, Connolly crashed the RKO Western office with a squawk that he may have been cancelled, but he hadn't cancelled himself. Ben Piazza offered to settle the four weeks' booking for $25, but One-Eye held out.

Next he crashed Nate Blumberg's office and after much argument agreed to settle for $30. It's his record gross for four weeks.

Fay's Indictment

Larry Fay was indicted last week by the grand jury in New York along with 140 members of Fay's former organization known as the New York Milk Chain Corporation. The charge is conspiracy to restrain trade and the formation of an illegal corporation. Both are misdemeanors. If convicted the punishment is a fine up to $500 and a year in prison or both.

The defendants were arraigned before Judge Max S. Levine in General Sessions and pleaded not guilty. Fay and the officers were held in $1,000 bail each, while the members were released under $500 bail each.

Not for $1!

Boys at a New York club discussing a recent fight between two of the members.

"Can you imagine," said one, "SoandSo hit SoandSo with a dollar's worth of nickels in his fist?"

"Was he knocked out?" asked another.

"Of course not," chimed in Bugs Baer, "the purse wasn't big enough."

JAS. DURANTE, THE BUM, WANTS TO ROMANCE

Jimmy Durante was found wandering aimlessly around Paramount's Astoria Studio, picking out the set on which he wanted to work.

"Can you imagine," said Jimmy, "they got all those beautiful sets and they want me to work in that cheap lookin' dump called the 'River Inn'. Me, a prominent cafe impresario!

"I've never been so humiliated in my life," exclaimed Schnozzle, throwing his hat at Lou, his cane at Eddie and his voice at the rafters.

"You know, there's a little bit of John Gilbert about me. I ought to get the love interest in this picture—and instead they makes me a waiter. I'll never be able to command respect at Less Ambassadewouers after this ignomy."

At arm's length he flicked the ashes off a prop cigar.

"They don't even give me a 'stand-in' guy to practice the lights on. Me, Park Avenue's darling, has to stand under the kliegs while they set the lighting. They wouldn't do that to no other picture star."

The reporter suggested that there was perhaps no one who could even distantly approximate the Durante beauty and coloring.

"Well," said Jimmy, hesitatingly, "there's something in that—but," in a confidential whisper, "I think I'm gettin' a runaround."

The film star was then asked, aside from minor difficulties, how he liked picture work.

Durante at Work

Anger immediately left the Schnozzle face.

"I'm bewildered," said Jimmy. "And I'm fascinated.

"Of course, what we shoulda done was learn our lines before we came over to be shot. But we didn't think of that. After three bells had rung for the 'take,' I glances at my script and gets pretty well up in the lines and I rushes out on the scene.

"I says the first line—I even says the second. And then I stops. The silence got me."

"What did you do then?" asked the reporter.

"Who, me?" returned Jimmy. "Oh I just keeps my attitood."

A rumor around the studio says Jimmy just brought his band along for laughs. He pays them extra for laughing at his big scenes. Their boss says that they stop all their friends at the cafe with "Say, don't miss our pitcher—it's goin' to be marv'lous."

Even though Mr. Durante is not to be his famous well-dressed self in the film, he hopefully contemplates receiving a lot of fan mail. With this in mind, he is having dozens of "stills" taken and will send an autographed photo. He has engaged a secret'ry to answer all mash notes.

"Look at him," he said, pointing to the natty emanuensis, "He lives better than the boss."

Jimmy is proud of the fact that he is not permitted to use make-up.

"I don't need nuttin' to add to my manly beauty," is his comment.

"Well, good-by," said Jimmy. "See you on the sawdust."

As an after-thought: "And you might tell that mugg on 'Variety' that until he starts wearin' a vest he can lay off criticizin' our Guttenberg models. That's the final humeeliatation."

Roy D'Arcey was at the Palace, Milwaukee, last week, when the announcement was given out of Lita Grey Chaplin and Phil Baker marrying. Sounds like one of those things with marriage date set for end of season. D'Arcey was the boy friend for a while after the Chaplin bust up, and attended the Milwaukee party where the spiel was sprung. Baker is in "Pleasure Bound," playing the beer vault, and Miss Grey was laying off on Keith vaude in Milwaukee for the week.

Mayor Walker and 6,000 People at Unique Unveiling of Statuettes

After nearly 51 years on the stage De Wolfe Hopper spotted as a filler last Sunday when he took the rostrum at the corner of 46th street and Broadway to entertain the crowd that had gathered to witness the unveiling of four statuettes by the I. Miller Shoe Company in commemoration of the distinguished services given the theatre by four women, Ethel Barrymore, Marilyn Miller, Mary Pickford and Rosa Ponselle, until the guest of honor, Mayor James Walker, arrived.

For the first time in New York City a street was shut off in honor of an actor—in this case four actresses. For one-half a block 46th street was roped off, beginning at Broadway. In the enclosure were 2,000 camp chairs, wherein sat as many guests, dignitaries of the theatre and picture world, while a Vincent Lopez band entertained with music.

It was one time when an event did not wait for the presence of the Mayor, though His Honor was expected to be present at the opening of the affair, set at 3. It was not until 4:10 the committee received word he would be 10 minutes late.

Before this time the unveiling of the statuettes had taken place. The first speaker was S. Jay Kaufman, m. c'ing, and largely responsible for the affair, which set theatre history. The statuettes, though erected on the Miller building and erected by I. Miller & Co., were presented to the City of New York.

R. H. Burnside presided.

Two There

Two of the principals in the unveiling were present, Misses Ponselle and Miller. Misses Barrymore and Pickford were out of town.

About 6,000 persons watched the proceedings.

The statuettes were molded by Sterling Caulder, sculptor, requiring two and one-half years to complete. They cost the Miller company $38,000.

Selection of the four women artists so honored was accomplished through public indulgence when 700,000 votes cast by American citizens nominated the four women for the unusual places of honor.

Among the speakers besides Mayor Walker were Daniel Frohman, David Brown, Harry Hershfeld, William Weinberger, Willie Howard, Miss Miller, Mr. Burnside, Mr. Kaufman, Mr. Hopper, Paul Mayer, George Miller and Gertrude Lawrence.

Miss Ponselle first welcomed Walker to the rostrum, saying, "He would be a prima donna, wouldn't he, and come late," as she presented His Honor with a bouquet of roses that had been given her.

His Honor came back rather pleasantly when he took the floor, saying three speeches had been prepared for him while he had been sitting on the platform.

David Brown in his address delivered a panygeric on the late Israel Miller, whose benefaction, he stated, proved him a man with a great soul.

Band Kidding

A rather humorous touch was given the occasion by the band, which played music from "Samson and Delilah" when Ethel Barrymore's statuette was unveiled by Daniel Frohman, although the statuette depicts Miss Barrymore as "Ophelia" from "Hamlet."

Another occasion was when the band played "He's a Jolly Good Fellow" upon Mayor Walker's entrance. Credit for the extraordinary success of the event is in no little measure credited to the publicity work of Robert Wilder, who han ed the press matters, and the conception of the ceremony by S. J. Kaufman.

Miss Miller's statuette was unveiled by Hopper, Miss Ponselle's by Elsie Ferguson, and Miss Pickford's by Misses Miller and Ponselle.

The statuettes are set in grooved niches carved on the 46th street side of the Miller building and stand just above the second story. They are of the four actresses in their greatest roles. Beneath the sculptured figures are carved their names and the roles, reading from left to right, Ethel Barrymore, "Ophelia"; Marilyn Miller, "Sunny"; Mary Pickford, "Little Lord Fauntleroy"; Rosa Ponselle, "Norma."

AUTO REMOVAL JAM

Clarence Edwards Dismissed in New York on Michigan Complaint

Clarence Edwards, 36, of Eddy, Doyle and Douglas, according to the police, was freed in West Side Court by Magistrate Edward J. Walsh on the charge of being a fugitive from justice.

Edwards was arrested by detectives Bert Maskiell and John Walsh of the West 47th street station. The sleuths received a telegram from James A. McCarthy, chief of police of Detroit, asking for Edwards' arrest. The latter lives at 130 West 47th street.

The sleuths stated the telegram said Edwards had removed an automobile, unpaid for, from Michigan to New York. The charge, the cops stated, was removing mortgage property from one state to another.

Edwards was much vexed when arrested. He almost missed his act. He was arraigned and then sped to a Harlem theatre. When the case was called for a further hearing, Maskiell stated he had received word that the action had been dropped.

No Park Hrs. on 8th Ave., Congesting Side Streets

In an effort to facilitate the tremendous traffic on Eighth avenue Commissioner Whalen has issued an order restricting parking between 7 a. m. and 10 a. m. and 5 p. m. and 7 p. m.

To enforce the order traffic cops have been assigned to the center of each block between 42nd and 59th streets. Only exceptions are to tradesmen making deliveries to stores, and their time is restricted.

As a result of this new parking rule most of the side streets are cluttered with cars, even fire hydrants being obstructed. Business people in side streets have voiced complaints.

The situation is being considered by traffic inspectors and relief has been promised. Just how this is to be accomplished was not announced.

Musician Cleaned Up Pug In Broadway Restaurant

Freddie Jacques, 30, 32 Bartlett street, Brooklyn, former lightweight pugilist, appeared before Magistrate Walsh in West Side Court as complainant against Henry Shaller, 28, 748 East 179th street, musician, whom he charged with assaulting him.

According to Jacques, he is employed in Thompson's restaurant on Broadway, between 48th and 49th street, as an inspector. He said he was in the restaurant early the other morning when Shaller and another man entered.

An argument arose between the former pug and Shaller and the musician was charged with having struck Jacques, knocking him to the floor and then kicking him, bruising his lips and breaking the dental bridge. The police were called and Jacques was arrested.

Shaller denied that he had started the argument and said that Jacques pushed his arm off the counter and said, "I eat guys like you." The musician said Jacques started to strike him and they clinched and fell to the floor, and that a cook, who separated them, might have done the kicking.

Magistrate Walsh was not impressed with Jacques' story and dismissed the complaint.

Marathon Percentage

Des Moines, Oct. 22.

Charles (Speedy) See, has begun a 50-hour, one man marathon in a rocking chair atop the Observatory tower here. He is attempting to raise funds for stranded members of the recent walkathon flop at the Coliseum staged by the Veterans of Foreign Wars.

See gets two-thirds and the others whatever is left from donations.

Uncommon Chatter

By Ruth Morris

Orchids for Honored

Sidelights on the dedication of statues at Miller's 46th street store ...publicity stunt put over with the importance of a major civic improvement. Even the elements tumbling for the gag by producing a mild spring day for the outdoor celebration...Block party air, with entrance to Broadway roped off for seat section, and a Lopez orchestra contributing gay tunes...One evidently wears orchids when one is honored, both Marilyn Miller and Rosa Ponselle appearing in a beautiful display...Dignitaries on raised platform included Elsie Ferguson in sables and no orchids, Carmela Ponselle, Rita Wiman, Elizabeth Hawes and Evelyn Herbert...Mrs. William Weinberger, completely recovered from a recent accident, present with her husband, representing the Friars' Club...Gertrude Lawrence, smart in an ermine-lined black velvet, with cleverly arranged black and white turban . . . Everyone improvising speeches while waiting for none other than Jimmy Walker...Finally arriving without the vaguest idea of what he's supposed to say—and saying it beautifully. Preserving his equanimity in the face of three rabid Republican signs staring at him from a building across the street... Press reception following the dedication, and very nice, too.

Spinsters Startled

Fashion showings often yield unprogramed giggles. At a recent exhibit the best part of the entertainment was offered by two elderly ladies, looking like Peter Arno's "Whoops Sisters," who had just emerged from a 20-year stay in camphor.

Their naive questions completely broke up the models. They were scandalized at the lounging pajamas.

"How can anyone sleep in a thing like that?" one asked the model.

Model explained that they were lounging pajamas. The other wanted to know just when they could be worn.

"At tea," explained the model.

The answer completely devastated the sisters.

They had a great time speculating on what could be worn as undies beneath such form-fitting gowns.

"My dear, they don't wear anything," said one in an awe-inspiring whisper.

"Oh, yes they do," said the better informed. "They wear something all in one piece."

"Do you mean tights?" asked the other, in mild alarm.

"Yes, that's it. They wear tights, the hussies."

When last seen they were dashing off for tea, with umbrellas firmly clasped and hats worn at a 45-degree angle over their foreheads.

Uncommon Prejudice

Billy Glason did nobly by the Riverside's opening performance Saturday when a delay in transportation of scenery forced him into the spot of unofficial m. c. His quick and good-humored ad libbing rated several bows.

Program ran backwards, in true Chinese fashion, with Jarvis and Harrison opening with the "Elevated Love" skit. Miss Harrison appeared in a dressy white ensemble, featuring a velvet wrap with fox trim and a satin gown generously decked with sequined lace.

Proving that an ill wind may blow good fortune to some one, the Rose Crest Trio appeared in the choice four-spot—probably the only time in the history of show business that a skating act has gotten a break to more than its bones. Two girls in the act, dressed in regulation sequined shorts and performing excellent stunts.

Count Berni Vici's scenery got itself organized in time to close the show with specialties and selections by the girl band. Band played well enough, but there is really no sillier picture than a woman blowing a trombone. It always looks a little foolish.

Getting Even

Ruth Abbott, as the only American player in "Middle Watch," has what must be a difficult role for American audiences. She plays the English conception of a breezy, wise-cracking girl from the States. As such, her conversation is crammed with "Oh, boy; gosh; gee; I'll say; "and Honey-Pop." The last of these bright Americanisms must have been considered a rare stroke by the authors, who forgot to include "Hey, hey" and "hot-cha." That Miss Abbott wasn't hooted down opening night is a real tribute to her charm.

England may now consider itself avenged for all of America's equally ridiculous English types.

Marion Davies' French

"Marianne" is a delightful picture. Its background is post-war France painted on a backdrop, and its flavor is decidedly musical comedy, but such good light entertainment doesn't have to be either arty or accurate. It's a lot of fun, thanks to Marion Davies, Cliff Edwards and Benny Rubin, and has some really convincing sob-stuff at the end.

Miss Davies is excellent as the little spit-fire French girl. Her accent rings true and her acting makes what might have been an annoyingly vivacious part constantly amusing.

Jungle Harpo Marxes

"The Devil's Pit," enacted entirely by native Maoris, is a picturization of a famous tribal legend. Crammed with native lore and color, it is a fine film even though the flavor of one or two of its captions is slightly custard pie.

There is little of South Sea languor in the picture, which tells of the age-long feud between the Ariki and Wa-tee tribes, the natives of which are shown as excellent low comedians. Their mugging surpasses that of Harpo Marx. They are a nervous, excitable race, given to grimaces and grotesqueries, but their customs and mannerisms make entertaining film fare for the snooty cinemas.

"Rio Rita's" Surprises

Two surprising things about "Rio Rita," at the $2 Carroll. One is Bebe Daniels' singing voice. For a picture comedienne who grew to stardom in the silents, Miss Daniels displays remarkable quality and she sings with assurance.

Second is that the producers did not utilize broad camera possibilities in reproducing the stage spectacle. They have transported it accurately to the screen, making photography add nothing to the original production. Nevertheless, it's a good film, lavish and richly costumed.

Furs

Swell-elegant furs at Gunther's... White ermine jackets very good over the flowing line of the new dresses. Doesn't matter if you freeze—you'll be fashionable... Three-quarter length ermine with flare below the hips and sleeves slit to the elbow where they are encircled by sable bands. Very nice ...Callot's clever treatment for metal wraps, featuring two silver fox bodies, starting in a rear point and bordering the wrap to the front opening, dotted with the head of one of the skins...Lovely silver lame wrap edged with gobs of white fox.

Ugly line of a nutria-trimmed aviation suits, providing one more good reason for staying on the ground...Trim golf and riding jackets in suede with nutria... Beige, grey and Sandalwood Kid popular for sports wear. Brown Persian also a good number. Accompanying tiny round muffs shown with many of the models. Muff sleeves to elbows also popular.

Nice Vionnet models in fur-trimmed cloth, wrapping around the hip. Comfortable style and very attractive with its over-lapping diagonal line. Other nice originals by Paquin, Patou and Augusta Bernard...Going to be hard to put grey ermine over—looks like dirty white ...5 body sable scarfs perfectly gerand.

Capitol With Sound

"Spend your day at the Capitol and rest your nerves," says Walt Roesner in the picture house presentation. The invitation must be for some other week. The present show is about as soothing as a rush-hour ride on the subway.

Opens with a blare of brass in the Bunchuk manner; continues with a news reel that features gun practice and a thundering herd of bison with sound, and terminates with a stage presentation rightly titled "Dynomaniacs."

Backing for the band is a red, green and silver mechanical effect, presided over by a Televox m. c., which is a cute trick, but hardly soothing to the ear. It has a songster in Jean Boydell who shrieks low comedy to the dome of the theatre, followed by a whistler whose notes are shrill and strident. Discordant modernism bursts from the orchestra and hot rhythms are pounded out by the Chester Hales wearing dynamic, abrupt-looking costumes. A good presentation but my gawd, my nerves!

Hickson's Gowns

More Matchabelli perfume distributed at Hickson's showing. Gardenia scent very nice....Lady Edgerton present to supervise the showing of the entire collection of Paul Caret....Models shown to poor advantage by apparently inexperienced girls....All the Caret models have an air of good taste and refinement, their long suit being an adaptation of fashion trends to particular types....Most of the evening gowns four or five inches below the knee, trailing to lovely dignity in the rear....Most of the bodices treated with the leisurely fitting that sacrifices sleekness for conservative good taste.... Lady Edgerton stating that evening wraps should not be worn with the straight back, but should be hitched up to effect a slight blouse above the hips in the rear....Lovely gown in pale chartreuse crepe, combined with a wrap of taffy-colored panne, beautifully trimmed with grey fox collar....Nice white satin with cross-seaming on hips and an unusually low waistline....This house does nice things with all-over beaded mediums, a particularly good model in black, looking as sleek as a seal just out of water.... Black with ermine trims favored in Hickson's evening wraps....Really cute aviatrix model with zipper trimmings....Fullness added to pajama trou by pleated godets, flaring from the knees. Swell idea.... "Sweet Peas," a lovely model with flat-beaded bodice and tulle skirt in blending flower tones. Relieved from utter sweetness by sophisticated hip molding.

THACHER'S RULING

(Continued from page 22)

try that the decision is a sweeping victory for the small box office.

Haysians admittedly startled by the ruling, which they figured would be automatically affirmative in view of the judge's earlier sanction of the validity of credit committees, the sister suit, are preparing to go into immediate conference with Department of Justice investigators who instigated the action at the request of independent exhibitors. From these conferences provisions are hoped to be obtained which will retain the arbitration clause in the uniform contract in such a way as to avoid the illegal taint and satisfy Judge Thacher, who is keeping settlement of the decree open until such presentations. Even then, however, the judge in his present ruling holds that they must be "feasible."

Indies' Edge

Independent leaders are consulting the attorneys for their organizations and there is every indication at present that the fireworks which they have burned in the past will have a greater flare now that one of the highest courts has given them the edge. Not only the arbitration clause but five or six others in the contract formula adopted a year ago will be emphasized by the indies.

Hays representatives count on only a get together with the department and hurrying the new recommendations to the federal court for Judge Thacher's approval. While admitting the present technical aspects of the decision, the Hays office sounds the warning that exhibitors, who cancel contracts, are liable to action in the civil courts.

In the closing paragraph of his decision, which covers 20 typewritten pages, Judge Thacher emphasizes his intent throughout of saying nothing in derogation "of the right of trade or commercial groups, or of traders generally to voluntarily impose upon themselves standard forms of agreement which do not unduly restrict competition and thus restrain trade, or to agree that all controversies arising between them shall be settled by arbitration."

"It is only when such agreements," he comments, "are sought to be imposed upon others, regardless of their wishes, by coercive combinations having the power to say, 'Take what is offered or get nothing,' that they become illegal."

Earlier in his decision the judge reviews the history of arbitration, particularly since the inception of the Hays organization.

Hollywood Styles

By Cecelia Ager

The carryings-on over picture premieres in Hollywood must be an attempt to compensate for the grade of entertainment within the theatre. The best show is put on outside. Until the moment the audience enters the doors, it really had a grand time. They make their own fun, generously abetted, of course, by Hollywood's loyal bystanders.

Although Hollywood is a comparatively new community, it has acquired traditions as inviolate as if it were centuries old. Picture premieres quickly developed customs that have now become laws by their very repetition.

The ritual of picture openings was originally devised by the studios' publicity departments, which were first to realize when their product was weak. Their problem was to draw a good-looking audience, and make it worth while to come, good picture or no. So the publicity departments concentrated on appealing to premiere audience's vanity. They arranged for the revealing lobby lights to illuminate and therefore display to best advantage the women's clothes. Naturally, women will at least try to look their most beautiful when they are assured their arrival cannot help but be noticed. There is no escaping the lights, thank Heaven. Not only is one's appearance revealed to the waiting throng, but to the radio audience as well. The studio responsible has thoughtfully installed microphones, manned by its best recognizer, to tell the eager world just who one is; better yet, what one is wearing, and even romantically mentioning one's escort.

Telling What's the Nuts

The publicity city departments, which are nothing if not thorough, see to it that their notables' costumes are described in the newspapers as well. Taking no chances by trusting to their own powers of observation and knowledge of the mode, they telephone said notables for a description of their clothes beforehand, and then send the details on to the society editors.

The audience delays its arrival until the latest possible moment. It would seem they really don't want to see the picture. They come chiefly to see each other, under the most exciting conditions. Everything is very breathless. Arriving late precludes having to watch the prologue, and gives, too, an air of being frightfully rushed by the press of affairs. A certain importance attaches itself to late arrivals, and the appearance of importance is one of the major pursuits of Hollywood.

Operetta Peasants

When at last the audience begins to arrive, it is all at once. Then the bystanders politely cheer; until cheer upon cheer re-echos through the California night. Motors draw up to the entrance; swiftly the passengers alight. Moving picture cameras grind. History is being recorded; and, too, the film of an opening night audience makes a good trailer.

The gala to-do in the lobby reaches its climax as the audience in triumph enters the doors. Of course, a picture must be seen in exchange for all this excitement, but it is considered a fair price.

At the Studios

Nancy Carroll's Paramount roles lately have been a varying procession of chorus girls, alike only in their strict adherence to morals. Good girls and true, every one of them. As "Sweetie," Nancy is a mischievous little thing who wears in the stage flash a pleasantly abbreviated costume of shorts and bodice cut high in front, but low in back. Made of black velvet with futuristic inserts of white, the neck sports a Peter Pan collar. A top-hat, white in front and black in back, and a stick, suggests that this costume was plotted for a tap number. (Past experience does forewarn.)

Marion Harris' Empire costumes in "Devil May Care" cause the beholder to sigh for that good old Napoleonic era, when a woman was justified in spending an hour on her dressing. The loveliness achieved was worthy of the time it took. The mode of that period devoted itself unselfishly to the cause of delicate femininity, beginning with the coiffure, which is definitely the most youthful scheming hairdressers have ever been able to devise. The hair is parted in the middle. Soft curls stray winsomely on the cheeks; there are roguish bangs. A cluster of puffs and curls, placed high at the back of the head, do remarkably nice things for the profile, balancing a long nose to make it appear shorter, or by the same token, minimizing a boldly thrusting chin. A good profile is all the better when framed by so kind a coiffure.

Then the silhouette of the period was just as kind to the figure. Its extremely high waistline, softly fitted, and long skirt flaring so slightly at the bottom, was able to ignore hips and waistline girth. It was a mode both beautiful and compassionate.

Adrian's designs for Miss Harris have stylized the clothes of the period, emphasizing their charm, simplifying their detail, to give them a vivid smartness. One dress with tiny puff sleeves has a lace fischu crossing in front to form the high waistline. The skirt is trimmed round the bottom and up one side with stiff shaded velvet ribbon, sewn on in scallops, and studded at intervals with amusing cockades.

Dorothy Jordan, who plays the feminine lead in "Devil May Care," looks bewitching in a travelling costume that is frankly quaint, but does escape being too quaint. First there is a velvet poke bonnet, trimmed with a bow. Next comes a cloth coat, made with three little shoulder capes and collared with a pleated net ruff. Chaste and demure. The coat will have none of buttons. Instead it is fastened with three velvet bows, being demure some more. It is the gaiters, made of the same stuff as the coat, that stamp the costume as belonging to a prim little miss. A maiden who just can't be had. Here is a splendid example of costume definitely aiding the characterization.

Norma Shearer permits a thunderstorm to muss her hair in "Their Own Desire," and the result proves Norma can look as attractive with rumpled hair and stray locks as she does with her own very sleek hairdress. When the weather is temperate she wears a chiffon dress with a handkerchief collar knotted in front. Waistline is indicated by horizontal gathers, and the straight skirt has attached irregular pointed ends, forming a graceful, uneven hemline. A noble sort of frock, meant to be worn by a young woman with ideals, who doesn't go about aiming to collect the other girls' men.

Fay Wray's costume for the stage sequence in "Pointed Heels" is one of the biggest French court dresses seen on stage or screen. The towering white wig, draped with pearls, has at its peak a fountain of ostrich plumes. Silver cloth and tulle, and the output of a rose factory, make the dress. The ensemble puts one in mind of tinsel, and size, and all their synonyms. Don't bother to think up fresh words for imagination or taste.

Mary Duncan, cast as the tempestuous Carlotta in "Romance of the Rio Grande," gets an opportunity to prove how well Spanish costumes become her. She is particularly come hither in a dress of white satin and lace whose bodice wastes no excess material. It is collared with lace, and the skirt is made of lace arranged in tiers, longer at the sides. A white lace mantilla, draped over a high Spanish comb in her hair, frames her face softly and helps any limpid looks the role may require.

Jeanette McDonald wears a dress in "The Love Parade" inspired, it would seem, by a Christmas tree. It has a heavily beaded bodice dipping at the sides. The full skirt, longer at the sides, too, is made of layers and more layers of net, each layer scalloped in metal thread. That isn't all. The skirt is generously interspersed with roses, and there are roses over one shoulder. Large rhinestone buckles on the slippers, and a jeweled necklace make it quite a costume. Miss McDonald plays a Graustarkian queen who evidently doesn't hold with Queen Marie about shopping in Paris.

Clothes and Clothes

By Mollie Gray

Femme Anthem

This is "St. Louis Blues" week at the Palace, with three girls in separate acts using it. Looks like the feminine national anthem. Many clever girls this week, including the member of the Ortons, who did her share of the daring stunts on the wire. Costumes ready for polo, but the ponies failed to arrive. Yorke and Johnson were a genuine treat, their voices blending beautifully. They were just as easy on the eyes, too, in 18th century style costumes, even to the beauty spots. Material was not the heavy fabrics used then, but the more confortable organdy. They gave an operatic version of the "blues." Williams and Delaney repeating their success at other houses, Miss Williams' pink velvet suit using a novel split skirt.

Carl Shaw has surrounded himself with a dancing company, and surrounded the company with beautiful curtains of metallic cloth. Mindell Twins opened in silver spangled tabs, mostly, later tap uniform of satin blouse and velvet shorts, pretty enough but lost out at the finale when the pink crepe affairs had to be worn. Miss Katanova's first gown was the best, of heavy pink silk, each of the three scalloped tiers edged with blue net. A nice fit. Her tango was in the usual heavy velvet, elaborately spangled.

Tempest and Sunshine were as welcome as a rise in the market, Miss Marion deserving credit for arranging the act. Miss Florenz looked a bit too small for men's dress clothes, but very neat nevertheless. "Sunshine" shone in her "Mima" impersonation, which she dressed in angelic white crepe, and the "Blackbirds" number in beaded and spangled red crepe ensemble. As herself in a beautiful taffeta flowered in dark red and blue shades, lined with green, and slippers a lighter shade.

Mr. and Mrs. Ray Lyte kept at least half the audience in at five o'clock, but that only left them about two rows in front and the center aisle seats. Mrs. Lyte's costumes naturally built to float on the breeze. One of yellow satin bodice and upper skirt, from under which soft crepe flounces fell almost to the floor. Another of velvet bodice and many narrow net ruffles of the same violet shade over light pink. Very pretty.

U. S. Indian Band a real hit. Quite a bit of "Rookies" is unreeled, introducing George K. Arthur, and, after listening to his accent, it's a fortunate thing for him he didn't really have to take it into any army camp over here. Some laughs in his rookie moments, but the rest was quite sad.

Constance Talmadge's Clothes

Though Constance Talmadge did herself no good by appearing in "Venus," she is a sight for feminine eyes. With gowns by Poiret and hats by Regnier, why not? Conny and comedy are natural affinities, but "Venus" is not her soul mate. And the hero might have been one of the characters out of Stone Mountain. No wonder the Princess needed such a sea-going palace; she appeared every few feet in an entirely new costume from shoes to chapeaux. Rich brocades predominated, in fact all fabrics, except that of the story, were sumptuous but in excellent taste and style. A light ensemble with full length coat banded the patch pockets with black, matching the piping on the Russian blouse effect of the frock. A beautifully simple white frock had just a touch of color in the narrow stripes on the bottom of the shirred skirt and above the cuffs of the bishop sleeves. Wraps of metallic brocade and black velvet lavishly furred, but a negligee of the metal cloth had no fur. Most of the action on the yacht, but the real salty moment occurred when Miss Talmadge fed most of her raiment to the fishes. Fans who have missed her will feel that Europe has not done right by our Con.

Anemic Feathers

Femme Follies at the Academy is just a combination of girl acts without an attempt at presentation or distinction though the Tiller Girls did look smart in their "Johnny" number. Just to be contrary, skirts of the girls in the band were shorter than ever and no complaints heard. These were of black ruffled net with crystal trimmed lace sleeves and yokes, red plumes from their trick hats. Lucille Sisters' big moment was their "Topsy and Eva" one, not alone because of the makeup but they harmonized much better then; previous costumes were in pink velvet and green satin suits each material alternating sections of both jacket and skirt. Dancing sisters made a very nice appearance in white chiffon frocks without touch of color but for the anemic ostrich fans. Most girls fail to take their fans seriously enough, when clean and full they are a decided asset, but when they look as though they had been found in the subway, what a liability they become. Better none by far than these sorry spectacles. The little lady who did the toe strut in black velvet, silk topper and cane was the real talent of the act. Finale had the Tillers in green satin and the Lucilles in bead bodices and ropes of ostrich.

McKay and Ardine around again with their trick English, the best trick being in black crepe de chine, double reveres on the bodice and a circular ruffle on one side of the skirt, front dipping.

Gilt-Loving Gent

All those fairy story operettas, whether stage or screen, are always blamed on woman's love of gilt trappings and the eternal Cinderella complex. But when a voice 40 fathoms deep says, "I like these kind of pictures, don't you?", during "Married in Hollywood" it certainly shifts the responsibility. All the men who take the girls to these whipped cream and icing things are not the martyrs they pretend. When they get to a pictureless talking age, this will be good, it listens so much better than it looks. Norma Terris has a wealth of feeling in her beautiful voice but her spoken lines are bankrupt. She was charming in her stage costume of black lace, jet and crystal trimmed, with white wig and white three-plumed fan, but those native costumes weren't kind. So nice of the Vienna opera to sing in English, just figuring on the movie rights probably. If J. Harold Murray were an actor, instead of just a noble tenor, he wouldn't have to hang his head when he answered, in reply to Miss Terris' offer of a sandwich, "I am hungry only for you." She should have told him it was a Norma Terris sandwich just so he wouldn't starve to death.

Big Girl Scouts

Dorothy and Rosetta Ryan treated the 81st Streeters to several songs and some strumming, their frocks nice enough to deserve freshening. Of white satin bodices and ruffled net skirts, one dipped in back, the other at the side, and each carried its share of knotted white ribbon hangings.

Rozelle, with Fred Lightner, who made even the musicians laugh out loud, was a decided ornament that her voice almost shattered. Her first gown a green velvet with molded hips, bow across the back and silver lining showing to advantage whether walking or sitting. Change brought blue satin and crisp flounces, deepening with each succeeding one, all edged with silver, and a silver lace jacket with flaring collar.

Powers and Wallace supplied the punch of the show as usual. Only other woman was Miss Cato Pallenberg, in Russian costume, putting two animated rugs through their bear tricks.

"The Girl Scout Trail" seemed to emphasize the fact that sonless fathers are more satisfied after a daughter joins the ranks but otherwise it's rather interesting and should bring results. Out of the mouths of babes—"Mother, how can such big ladies be girl scouts?" No answer.

Charlie Farrell's Favor

"Sunny Side Up" seems to be bringing home the bacon. It's sure a wonder—the wonder being what makes it such an audience magnet? Janet Gaynor and that "Talking Picture" number account all that's worth while, and of course that charity fete deserves the Pictorial Cross for ingenuity, originality and bravery—it called for that too—on the field of film. As to Charles Farrell, he has done all boy friends a favor by speaking. In his most ardent moments he sounded as impersonal as a phonograph record and just as lacking in depth.

Miss Gaynor looked most lovable in her dark jacket with matching beret and a plaid skirt, though she can grace crystal and maline as well as any society lady, and large transparent hats are a proper halo. Mary Forbes wore an exquisite white velvet gown with reveres on the back decolletage which was cut low for a very good reason. Sharon Lynn wore the grand manner and a very becoming hat with a flowered chiffon frock.

Girls Play Ponies

The audience could not tell a lie. George Dewey Washington was the hit of Paramount's presentation, "They're Off." Six boys and six girls played the ponies and jockies with appropriate prancing, though the girls' costumes were red. Must be the kind of horses the red hot tips come from.

Later in sports ensembles of velvet coats, each a different color and all white silk skirts they made a pretty group. Adeline Semon is fast on her feet and when she removed a mistake in green organdy she was quite attractive in pink velvet of the one-piece variety.

Sherlock's Lil' Girl

Twin heroes on the Paramount screen—newsreel shots of the arrival of Rudy Vallee and the feature, "The Return of Sherlock Holmes." Good old Sherlock and Watson. Watson now has a daughter about to be married, making everybody feel a lot older. Betty Lawford was the near bride and a nice girl. Frocks conventional, a dark silk made with the wrap around skirt, light chiffon with pointed drapes making the added length, a raccoon collared tweed coat. One of the extras showed a novel train that was the result of the two ends of a peplum at the waist, hanging separately to the floor. Baker street is as well known as Downing street, and Sherlock is home.

At the New York

If "The Delightful Rogue" is real then so are Woolworth pearls, but he passed the time pleasantly at least. Rod La Rocque was the bold bad bandit, in satin pajamas. He laughed at the girl and at guns and at the hero until the girl decided to join him, a wise decision. Rita La Roy, a name strangely akin to the rogues, was splendid in her lines, yet lacked a softness to arouse any feeling. Probably the author is to blame, but then so is the costumer who even though limited by an "island" story gave her no help where she needed none in a black bathing suit.

Vocal Economy

Everything is economy and efficiency these days. The Roxy Gang is singing the sextette from "Lucia" with a quartette and getting just as much noise out of it.

Suits

Suits are stunning this fall. Russeks is showing a black velvet with krimmer collar and rounded border on the jacket, which uses the popular narrow leather belt. This house is considered an authority on furs but all their display figures are equipped with exaggerated black eyelashes. If the girls are going in for these "winter fronts" it should be a good time to buy stock in a hemp company.

Suit of Peck and Peck's imported velveteen has a jacket whose reveres may be buttoned up to the neck or worn open, narrow leather belt, flared skirt. Sleeveless silk blouse part of the ensemble. Their knitted suits are one of the fall pleasures.

Suit featured by Jay-Thorpe is of a silky corduroy in lovely shades of brown and hunter's green, with fur collars and cuffs.

Suits of Dobb's tweeds have an unusual weave, many using maple lapin.

All Friganza

Two famous women at the State, "Madame X" and Trixie Friganza, than whom there could be no better antidote to revive an audience after the Madame's visit. Miss Friganza, bigger and better than ever, as always equals quantity with quality. New material and gowns, with the blue crepe and rose taffeta both very becoming with her beautiful hair. State is a terrible house to hear in, but those who couldn't, got their money's worth just watching her.

Meyer Golden's Sketches, though billed plural is a temple scene that becomes one of those one-to-three adagio antics. The men seemed really careful of their frail partner.

Daniel L. Haynes uses a girl pianist, and Hooper and Gatchet have a girl in their French cafe, leaving Miss Friganza carrying the feminine weight of the bill.

"Madame's" Kerchiefs

"Madame X" still leaving an unknown quantity of tears and twisted hearts in her wake. Even the screen seems to be melting; it flickered so badly as to make some scenes indistinct. Ruth Chatterton's splendid performance must surely stand as the best dramatic characterization of the screen. Most noticeable article of apparel either on the screen or off was the handkerchief which simply had to be worn by all.

Women in Paris

Paris, Oct. 12.

The Longchamps racetrack looks the most beautiful course of all. The best dressed men and women of France are on Sunday parade there.

Marian Nixon escorted by her t. d. and h. (tall, dark and handsome) husband, Ed Hillman, Jr., wore a divine-looking, straight-lined, apricot cloth coat with an enormous natural lynx collar and cuffs. A lovely, apricot velvet hat with a cute bow in back was a charming finishing touch.

Mrs. Adolphe Menjou (Katheryn Carver), looked lovely and her beauty was set off by a light purple hat and dress. Tan cloth coat had plain cuffs and a large shawl collar of badger fur.

The ever correct Adolphe was as usual the picture of What the Best Dressed Man Should Wear, looking quite juvenile and happy.

Bobby Crawford and his bride, the cute Mary Lucas, honeymooning and obviously. The Crawfords were in a Fox film party which included A. S. Blumenthal and Joe Pincus. They both looked like happy chubby teddy bears in their belted camel's hair coats. (Where's Jack Connolly?)

Young Stribling, the prizefighter, with Mrs. Stribling, were also at the races. He attracted some attention with Junior perched high on his strong daddy's shoulders and getting a good peek at the horses. Mrs. Stribling looked nice in a summer ermine coat and a tan hat.

Dozens and dozens of noteworthy ensembles. One was a black, pressed-velvet suit. Skirt dipped on the left side to the ankle and the three-quarter coat followed the same dipping line on the opposite side. The collar and cuffs were of platinum fox.

Another grand black velvet dress featured a three-flounced skirt, tightly-bodiced, further distinguished by an enormous red-fox collar set on black velvet, three inches from the neckline all around. It's as practical an idea as it is beautiful to avoid matting of the fur from constant rubbing against one's neck and hat, and should be widely adapted in America this season.

A knockout outfit, worn by a tall, stately beauty, was of dark green broadcloth following every curve of the figure to perfect. It had a Russian collar of tan gaylak fur and a wide-flared, turnback cuff of the same fur.

Girls at the Folies

The Columbia burlesque girls are attired in dresses and gowns prettier than most of the clothes worn by the chorus, and even some of the principals, in the Folies Bergere. The possible chance of several of the costumes being a bit better looking was ruined by shabby unmatched slippers. One instance was chatreuse slippers with orange-spangled dresses, a most awful combination.

The 35 peppy, good-looking, nicely-garbed Jackson (English) girls, with their sprightly, jazzy routined dances saved the show as far as at least one American was concerned, but perhaps the other show girls (French', with their half-naked bodies above the waste-line were the whole show to most of the audience. Who can tell?

The costumes of the girls in the revue at the Casino de Paris are rather shabby and cheap, and surely couldn't compare with the wardrobe of the average Broadway revue. But then, the show on the whole is very poor—even the natives admit it, while for an American auditor who anticipated something more worth while from a noted music hall, all dull.

While the Casino revue is somewhat better in talent than the Folies Bergere, the latter is better outfited, or at least the improved lighting effects showed the costumes off to better advantage.

Harry Pilcer, one of the idols (really) of Paris, looked rather effeminate in an entirely covered rhinestone middy blouse with a black silk collar. His black trousers had an inch-wide rhinestone braid down the sides. He looked terribly sweet in a blue jacket, white ducks and a yard wide (by two-yard length) white silk scarf with a large blue embroidered monogram. It was folded so nicely around his neck with one long end in back and the other set just-so in front. (Where's Jack Connolly?)

In the same Casino revue the Rowe Sisters, presumably twins, looked well in tight-bodiced, full-skirted gowns of maize chiffon, trimmed with shaded maize-to-orange ostrich feathers. They dance well and look tall and slender in comparison with the rather—shall we say chubby or well-proportioned French girls? Incidentally, I gather the native Frenchmen prefer their women well upholstered, nor is a slight tummy considered a physical shortcoming.

Another pleasing outfit worn by the Rowe girls was a designed, shaded-brown material, quite intricately made, and such a masterpiece of a modiste it is beyond simple description, which means it is not quite easy to copy. Their hats, of two-toned brown, very becoming.

The 16 Tiller Girls danced beautifully and looked swell in numerous simple changes.

Ann Suter, the gesticulating singer, was received with much applause and stopped the show. Her dress, of blue printed chiffon, was becomingly draped. At the premiere of the ultra-smart Le Perroquet night club, the chic after-dinner cabaret of Paris, she was more fittingly attired in a black taffeta gown. Miss Suter's style of work did not quite register in the class Perroquet, further hindered by perhaps the most goshawful dance music yet heard here. Since then the club has added David and Hilda Murray, ballroom dancers.

"Rose-Marie's" Finish

The final night of "Rose-Marie," concluding a run of 2½ years, was an hilarious celebration, with plenty of kidding and ad libbing. After all, 1,116 performances enough of an excuse for any performer to gloat, and they did it plenty.

The gowns evidenced reconditioning often and weren't half as shabby as might be expected. Dresses in the wedding scene must have been stunning when quite new. They were of silver lace, artistically combined with beads and spangles, tightly bodiced, with bouffant skirt.

It's difficult to believe that the "Rose-Marie" character of the operetta dressed as simply as she did the final night of the show when, with the exception of the aforementioned ornate wedding gown, she showed nothing but very simple and inexpensive ginghams and sports' outfits. (Where's Jack Connolly?)

Novelties

Odd accessories encountered in the smarter boulevard shops include 10-inch leather pocketbooks with collapsible umbrellas fiting nicely inside. The umbrella idea is timely for just now the rainy season. How it rains! They say it's the next best (or worst) thing to London. And not unusual.

Also of practical usage just now are the beautifully-designed, fine leather or kid coats. One of black leather had scalloped lapels, scalloped turn-back cuffs with zippers on the pockets.

Another practical winter accessory are the woollen knit gloves and berets of apple-green background, with all-over designs in red, blue, maize and white. Cuffs are of looped wool in matched shades. Another pretty set is in red, with Scotch-plaid border on both beret and gauntlets.

Where's Jack Connolly?

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15 YEARS AGO

(From Variety and Clipper)

The bankers hadn't bought into the picture business yet and regarded it rather askance. At this time the film trade found it difficult to borrow money. One company tried to raise $40,000 on $50,000 gilt edge bonds and it was refused.

Idea of independents pooling play dates was working in the minds of exhibitors. A New York group of 50 approached the plan from the angle of cutting out competing purchase of features, co-operation being arranged by operators of theatres less than 10 blocks apart. Lee Ochs was leader of the group.

Samuel Goldwyn was general manager of the Lasky producing company. At this time he announced that eight more features had been added to the company's schedule for the year, for release through Paramount, then only a distributor.

Producing of American features got its great impetus. The war had cut off all foreign imports and the first influence felt in this country was the rapid falling off of demand for the daily release material of two-reelers.

The Keith interests went through with its program of cutting all salaries, an average of 15% for acts under contract. Loew, through General Manager Joseph Schenck, announced there would be no cut, although the circuit hoped to sign new talent at lower figures. Contract salaries stood. Columbia burlesque wheel had a plan to cut salaries too.

J. M. Barrie was in the U. S. in connection with the filming of several of his plays by Famous Players. He visited the F. P. studio in New York attended by Adolph Zukor and Mary Pickford.

50 YEARS AGO

(From Variety and Clipper)

Box office grosses of 1879 look strange to modern eyes. Haverly, of the Chicago Theatre, thought the total of $9,700 was striking enough with McKee Rankin and Kitty Blanchard to wire to the Clipper, while J. K. Emmett, playing the Grand Opera House, New York, heralded the gross of $7,097 at that big house in a paid advertisement.

The dramatists were talking of a guild association, not so much to enforce terms with managers or protect themselves from piracy as for encouraging native literary talent, so they said.

Rarus, trotter, set a new mark of 2:13¼ for the mile, bettering the record of Goldsmith Maid of 2:14, which had stood for years and was looked upon as the limit in trotter speed by some, although Clipper does not take that view.

Number of influential show people petitioned the Mayor of Philadelphia to investigate the administration of the Forrest Home for disabled actors in that city. It was alleged the trustees were not carrying out the terms of Edwin Forrest's will.

Arthur Cheney, of the Boston Globe, offered to waive his interest, amounting to more than $200,000, in the house in favor of the stockholders if they would release him from future liability. Theatre had run on a loss for several years.

May Fisk's English Blondes, advertised for new people, the advertisement ending with these words:

"None need respond unless they are thoroughly respectable and understand their business. No wine room talent need apply."

"Variety" On the Pan

By Sid Silverman

Albuquerque, N. M., Oct 22.

(On his way home)

After taking most of the picture chatter writers for a ride around Central Park a couple of times and not the kind of jaunts marking intermission between a night club and home, Variety had better check up on itself. The boys have lately been displaying a degree of sloppy newspaper work which even the Variety title and its hit and run manner won't stand off.

Misspelled names of prominent people in the show world, have cluttered up the last three issues, besides a tendency to hook up these people to firms with which they have no connection. Variety knows better but it's keeping the knowledge a secret and making a chump of itself before anyone who happens to read it.

If the reporters can't be annoyed keeping their yarns straight the guy who reads copy ought to know enough to make the correction. But, as usual, everybody boots 'em.

Those who claim the Cubs hold the strike-out record never took a glance at this weekly.

Among other things Variety can plead guilty to is men in its out-of-town offices who have a slight idea they wrote show business or at least about all but the last chapter and they expect to be called in to collaborate on that. Variety muggs have a habit of not knowing when to lay off.

There are people in show business who know something about it but they are not on Variety.

Wind up one of those out-of-town reps and you're in for a discourse on how, when and why. It's a matter of record that there are times when they don't need any winding either.

This doesn't mean that a Variety chump is always wrong. Once in a while he's right, but he takes up so much time to reach his point the listener is looking for an out, and the follow through on that carries into the paper in the news stories.

The boys think they know about everything there is to know so shoot the stuff through without checking it. Non-verification of stories is causing the paper to fall down on small stuff, where the brief items are only half right or not right at all. A couple of more minutes or a phone call could make the story something of fact. But the boys have and want their own ideas to show up in print. They're so sure of themselves that the shock is terrific when it's pointed out to them that there has been a slight error. Neither is it always so slight, and no one can uncork more alibis than a Variety reporter when half convinced that he might have been wrong.

If Variety will stick to diggin news, reviewing and answering questions when asked, everything should be all right. Meanwhile, in those box office stories, print some figures instead of a row of ciphers because somebody has forgotten to fill in the gross. Variety is tough enough on its readers without making them guess at what the picture they may be interested in did last week.

With the squawking kid nearing New York hourly and due by Sunday, through a couple of unimportant lay overs, Variety next week should be perfect. Sid Silverman will be on the job.

When someone in Hollywood asked Sid what being half owner of Variety meant, Sid replied he guessed it gave him the right to talk back to one-half of the sheriffs. It also gives him the 100% right to make up the paper, after reading the proofs and corresting the errors.

Sid is a conservative. In Los Angeles he devoted one full day to reading Variety; day and one-half making up his mind what was wrong; six hours in writing it; two days to golf, and one day for arguments. That prevented him taking a day off.

Always economical, Sid's mania is saving a line of type. His theory is like this:

Comedy.
7 Mins.;

should be written as

7 Mins.: Comedy.

Then Sid wrote on the Coast two and one-half columns for his notice on "The Hollywood Revue."

But after next week; oke.

Inside Stuff—Vaudeville

Talk of vaude in New York is the matter concerning the recent sudden dismissal of a prominent vaude booker by one of the large circuits because the booker phoned a disinterested young lady dancer at 11 at night for a date.

The booking man that night was out in his automobile with two friends, man and woman, and stopped off at the dancer's hotel to ask whether she'd accompany them. The booker phoned the girl from the lobby, leaving his friends outside in the car. The girl said she was sorry, but going out on a minute's notice at that hour wasn't among her habits. The booker was sorry, too, and let it go at that, hanging up. What saved him from getting the chill in person instead of on the phone was the parking limit for autos in Times Square.

She didn't sleep very well the rest of the night, that dancer. It crossed her mind that her refusal to go out with such an important booker might stand between her and work on the circuit. And it worried her from accounts.

In the morning, to make sure, she got in touch with the booking office's head, who is the superior of the booker she turned down, and inquired whether her refusal would be held against her in a business way. She was assured it wouldn't by the booking head.

When the phoning booking man arrived in his office, he was told to report to the boss, and when doing so, was canned on the spot. The matter was turned over to the president of the circuit and the ousted booker is now attempting to regain his job. His claim is that his so-called breach of good manners did not warrant outright release.

Fox's Audubon, New York, has strengthened its vaude shows to the point where it is reported the house is spending more for its bills some weeks than Keith's Palace.

J. C. Moffitt, film editor Kansas City Star, had a page story in the Sunday issue on the life of Alexander Pantages. It was headed: "Pantages, Once Alex the Greek, Conquers a World Only to Face Disgrace in a Girl's Charges."

Because a "name" act was needed at the Palace at the 11th hour and an act was taken out of a smaller house, Keith's are reported having had to square things with the manager by forking over around $450. The particular house is owned only 50% by Keith's and the manager owning the other half put up such a howl it was figured wise to come arcoss with cash.

Rumors around the Fox vaude offices the past few days had it that Jack Loeb had stopped booking Fanchon & Marco Ideas in the New York Fox houses, which were being replaced by the regulation vaude acts. This was denied by Loeb. He stated the report emanated through a shifting of time for the Ideas when they reached New York as some were not suited for certain neighborhoods. Where not booked, vaude replacements were made.

Another thing that might have given credence to such a report is that almost weekly several of the F & M Ideas wind up eastern bookings and are shipped right back to Los Angeles to disband.

Eddie Marshall, best known in vaude as "the chalkologist," who died in Sante Fe, N. M., Oct. 19 of tuberculosis, displayed a game spirit. When his condition became worse last September Eddie asked to be sent to New Mexico. With a nurse he started On the train Eddie typed a cheerful letter to the N.V.A. branch in L. A. He kidded about the trip, his nurse and himself. In N. M. he became weaker with his death resulting last Friday.

Eddie Marshall while doing a single in which he talked and chalked pictures on an artist's easel, had from time to time specialized in advertising. He had written articles for the good of vaude and they are on file in the N.V.A. offices. Twice married. His first wife was in vaude. She remarried to a midwest theatre operator.

Inside Stuff—Legit

Before "Harlem" was allowed to play in Boston the board of censors gathered on a Sabbath afternoon and held a private performance in the Shubert Apollo to safeguard the town's morals. The Massachusetts law prohibits shows on Sunday but censors are above this rule. Mayor Malcolm Nichols was unable to be present and in his stead came the acting mayor and three others, members of the board. One, an aged man, by report, who could not hear distinctly brought a secretary along who interpreted the colored cast's mixed up diction.

The show was to open at the playhouse the following night and Edward Blatt, the producer, and Chester Erskin, his stage manager, had to fly from Springfield to keep appointment with the censors.

And after viewing the performance the censors okehed the play but ordered the following delations.

"Monkey business" as an expression was ordered out, and they ripped out all the "damns" and even "hell." They smothered the words "being," "staying" and "living" because they said these words as used inferred something immoral. And in the scene where the rent party takes place and the girls come in with unbuttoned shorts, the censors ordered them buttoned.

They cut out all the staggering as "unsightly intoxication."

And cock-eyed as it may seem, the dancing scene where the cast goes in for sensuous, and wiggly body writhing known as "The Bump," was given okeh—but they ordered out the red spotlite that's played upon the scene because it's common knowledge there that in Paris and Montreal the red lite signifies disrepute and symbolizes vice and such.

Ill-feeling is said to be existent in Chicago between the two Shubert chiefs, J. J. Garrity, operator of the theatres, and Sam Gerson of McCutcheon & Gerson, of the publicity department. Gerson, according to reports, has usurped Garrity's authority on several occasions. Lesser Shubert executives and independent house managers seem to favor Garrity.

For the first time in three years Schwab and Mandel will not put out a musical show this year. Producers' film contracts with Paramount, taking up much of their time, is said to be the reason.

Previously it was their policy to produce one musical and one operetta yearly. Now even the latter type of show, slated for next Spring production, is problematical.

Legit producers are borrowing plenty of exploitation ideas from the picture producers. Jones & Green, producing "Remote Control" are using a large radio receiving set spotted above the marquee of the house where the show is playing, tuning in on dance music before each performance from various stations, while Arch Selwyn, who is producing "The Middle Watch," English navy comedy, has all the ushers in sailor's uniform, a miniature gangplank at the front door with the ticket-taker wearing a uniform containing more gold stripes than an admiral in the play.

Dispute between Horace Liveright, book publisher and legit producer, and Theodore Dreiser, author and playwright, over the foreign right to "An American Tragedy," will be heard tomorrow (Thurs.) in the chambers of the American Arbitration Association. Dreiser, under the rules of the Dramatist Guild, claims ownership of the foreign rights because of Liveright's failure to exercise his option within the prescribed period after the New York production of the play. Cornelius ("Sonny") Whitney heads the arbitration committee with Augustus Thomas as Dreiser's representative and Alfred Wallerstein appearing in Liveright's behalf.

Stock producers have the "in" on plays sought by film makers for talkers. It came about through the voice becoming a dominant factor in pictures and the filming of plays formerly produced in stock.

In the old days the play broker selling a play had only to get the consent of the producer and the author. Now when the play is placed before the film buyers it must get releases from not only the producer and author but from the stock producer as well also from all the foreign sources that also produced it.

Not a single channel having had anything to do with the presentment of the play under negotiation in any part of the world must be overlooked; this even includes the lyceum bureau and the chautauqua. A clean bill of health must go with the play.

Two or three New York critics every so often catch a Broadway bound show in a try-out-town before the production has been given its Gotham premiere, with a usual result the play before fully organized gets a pre panning in a metropolitan column. Eddie Cantor took the bull by the horns the other day and although he is not a manager it is quite well known that he has interested himself in one or two productions and that both as an investor in the legit field and as an actor, he felt he should take steps to eliminate what he believes to be an unfair practice.

He wrote a letter to one of the dramatic critics pointing out that prelim reviewing of shows in try-out-towns is detrimental to the theatre. In writing the letter Cantor did not select the critic out as an example but rather as a representative of the critics in the hope that through his influence the practice may stop.

TALKERS BUTCHER "ROAD"

Legit Salaries Given Walloping This Season Except in Musicals

Legit salaries have struck a new low this season, excepting in musicals. The latter usually raids vaude for its talent and must pay the price.

Producers of non-musicals are cashing in on the new low and setting salaries before casting at what they believe proper figures for various assignments. After setting it is mandatory, the actor takes or leaves it.

With wholesale closing of stocks shunting hundreds of legit players back to New York better grade dramatic schools and college courses turning out hundreds of novices annually, most of whom are willing to accept small salaries through figuring the opportuity. Then, too, the usual army of unemployed that show business always has.

Holdouts, mostly those who salted their coin when things were breaking for them and others with nothing but a stall front, pride and an optimistic outlook are rusticating in their suburban homes awaiting calls from their agent while the temporarily financially distressed are walking the streets holding conferences with others out of the coin also bewailing conditions, but won't chop salaries regardless of the situation. They'll tell you it took them years to set their salary and they're not going to start all over again.

Names in Plenty

Plenty of "names" on the available list in the legit division this season for the first time in a long time. Most comfortable financially and can stand the gaff of unemployment until someone needs them badly enough to pay. Others willing to take a sporting chance with newer producers have done so and gambled to bad results.

Until the recent flop of stock the latter field was a welcome outlet for seasoned troupers who could command better terms than prevailing in legit and get them with the better class stocks. With stock shot these big money boys and girls of the stock division are finding themselves put on the spot to shape up with unknowns for the few jobs in sight.

Veteran producers who previously paid salaries without a quivver are also setting new lows. They're getting good casts for less money through working the shopping angle and otherwise taking advantage of current conditions.

New Producers

With two thirds of current legit productions piloted by newcomer producers it is hardly any wonder about the salary decrease angle. Most of the newcomers working with "short bank rolls" have inveigled actors into propositions the veterans would never dare propose. Those taking the chance have gone in on the promi that inactivity does not keep them within focus of the better grade managers and that it's better to be trouping and remind the seasoned manager they are still in show business.

To attempt to compile standard figures as to what is what in the salary division of legit would be more or less inaccurate. Average salaries range from $50 to $150 in the rank and file of production, unless a manager is keen on a certain player.

Musicals, operettas and revues, still have to pay the price for principals but chop plenty on minor players.

Little road showing save on musicals is something else that has socked the legit actor below the belt. He's still staggering.

Producer's Test

Frank Mandel, of Schwab & Mandel, is occupied in making an experimental short for Par at its L. I. studios. Just an experiment and will not be released unless considered okay.

Mandel is willing to risk it at expense of learning the picture angle.

JUST SO

Flo Ziegfeld and Sam Goldwyn, partners in a forthcoming screen musical, found they were both staging openings same night, one a stage show, "Bitter-Sweet," the Goldwyn, a picture, "Condemned."

So as not to conflict Goldwyn moved his opening ahead one day. After getting all the printing, publicity, etc., changed he discovered that Ziegfeld had done Gaston to his Alphonse and also moved ahead one day.

Ended with Goldwyn opening on Sunday.

MISS BARRYMORE WILL BE HELD ON ROAD

Ethel Barrymore will not reenter the theatre bearing her name along Broadway this season. Shuberts have decided upon keeping her on the road with the belief the Shuberts want to route the Barrymore plays against those of the Erlanger-booked Theatre Guild's.

The Barrymore rep has two pieces, "Kingdom of God" and "The Love Duel."

USING SEX PLAYS TO STAND OFF TALKERS

Los Angeles, Oct. 21.

Small downtown picture houses, unwired, taken to sex plays during the last two weeks to overcome handicaps of talking picture competitors.

Orange Grove, now on a picture policy, played "Captive" until last week and the Band Box is now playing "Married Love."

The latter has a lurid lobby display guaranteed to draw the morons.

HOBART-SAX DECISION POSTPONED BY REQUEST

Arbitrators on Rose Hobart-Carol Sax controversy, heard last week at the American Arbitration Society, will withhold decision for three months upon request of Sax who was compelled to sail with his American Theatre in Paris company immediately after the hearing.

Sax brought charges against Miss Hobart at Equity, alleging contract jumping when the girl after signing a contract to appear with Sax's American Rep at the Famina, Paris, cancelled, notifying the producer that ill health would prevent her taking the ocean voyage. Sax maintained in his complaint that the actress's sudden withdrawal had inconvenienced him plenty, just how much financially he will not know until after the Paris season three months hence. Equity sent the matter to arbitration.

Sax's charges are unique in respect to the amount of compensation he will ask if upheld in arbitration. Those close to Sax assert he will seek to recover damages in addition to the amount called for by Miss Hobart's contract upon premise that her walk out would be responsible for additional expenditures. Ordinarily, if upheld, Sax would be entitled to salary covering two weeks notice, but in this instance Sax claims a blanket contract for the three months engagement without any "notice" clause, and therefore alleges he is entitled to damages in full for any expenditure caused by the actress's default.

It's the first contract of this kind to be arbitrated and if the producer should get an award it would establish a precedent at least for American actors accepting foreign engagements.

LEGIT OR STOCK CAN'T STAND GAFF

Musicals and Dramas on Screen Smothering Stage Attractions at Much Higher Prices — Class Talkers Drawing Away from Former Legit Patronage in All Cities

$6.60—$3.85 vs. 60c

What is left of "the road" for legit attractions is now being butchered by the talkers. Formerly and frequently reported as "the road is through or dead" or "the road has been killed," the talkers are completing the job.

It's the musical or drama or both on the screen at 60c top, mostly, and not over 75c. as an exception, against $6.60 stage musical or the $3.50 top stage drama, with the screen romping away. Beyond that, from reports outside of New York, the class talker of both divisions with many now in release, has commenced to draw away from the established legit patronage of other days; that mass of grade people who "wouldn't go to the picture houses" at one time.

It has been found in the sticks that the noisy screen gives forth enjoyable entertainment of the upstage, as well as the other kind, and that for $6.60 or $3.50 a localite can see all of the good pictures in town during one week instead of spending that amount for one show and through theatre going for the remainder of the week.

Stock companies are closing rapidly, unable to hold up with their 75c or $1 top either. The local favorites once built up in stocks have passed with the rest in favor of the pictures. Public at large appears scantily interested just now in the stage. All of the fan attention seems concentrated upon the screen personalities.

Discouraging Reports

Reports of box office traffic by road stage shows, including musicals of established Broadway reputations, are discouraging. Two or three now out are expected to close any week-end.

All around showmen give as their decided opinion that the present flock of pictures on the New York screens and what has been appearing since August is too mighty a lot at the much lower scale for the legits to attempt to oppose. In the larger cities where there may be picture houses playing special talkers at $1.50 or $2, the trend is again seen toward them rather than the legits temporarily in the same city.

Along Broadway only the real hits or smashes in the legit houses are doing money business. Others are mainly supported by cut rates or other ticket selling devices being tried by the theatre managements. Many of these ticket selling schemes, sometimes giving as many as four tickets for one regular price, do not become known to the general public. Stage hits also can do business in Chicago, Philadelphia, Boston, Detroit and Los Angeles, but other than those towns, even the hits must stand the gaff from the talkers.

From the picture outlook the supply of talkers will grow more substantial in substance, class and finish, making the outlook thus early in the season drearier for the road for the rest of 29-30.

4 Hits in Towns

In many of the key cities currently it is not unusual for four smash talking successes to appear concurrently. This provides a problem to the once a week theatregoer. It also has brought out the habitual legit patron, to see what the excitement is about with the town's conversation entirely centering upon the different talkers in the local theatres. This wholly smothers the legit house with the natives and if a stage attraction comes in, it is quite apt to be neglected in the rush to see the highly approved talkers before they leave town.

On Broadway, where there are over a dozen $2 talkers, musical and dramatic, the talk by the younger men about them is that they can take a girl to a talker for $2 each, have supper afterward and when he takes her home, still have plenty of money left from what it would have cost to have seen a $6.60 musical.

At one Broadway smash musical, a speculator standing near the lobby entrance and who must be standing in with some one of the theatre, thinks nothing of asking $25 for a pair of down front seats. The producer of this show is one of those Broadway lights who squawked the ticket agencies were ruining the legit business in New York when he had nothing but a row of flops.

In the picture grinds all over the country, the first there the first seats, and so on. At a reserved seat picture house, the patron can buy a ticket if it's in the rack and not in somebody's vest pocket. The picture theatres so far have not learned how to kill their business by standing in with the ticket speculating grift.

Bennett's Aside

Hartford, Oct. 22.

Richard Bennett, in "Jarnegan," stepped out of character twice at a performance here to pan Boston.

In the second act he paused in his lines, faced the audience and in a confidential voice, said: "Now get this. The censor cut it out in Boston." Returning to character he spoke his lines to Dorothy Chester (Esther Dennin): "Cut out that Salvation Army stuff. Are you trying to save me or make me?"

36 COAST CHORUS GIRLS WITH CEBALLOS FOR N. Y.

Hollywood, Oct. 22.

E. Ray Goetz, producer of "Fifty Million Frenchmen," obtained 36 show girls picked from the Larry Ceballos ensembles used here in First National-Warner pictures, who are now en route to New York.

Deal was made for securing the girls and the services of Ceballos through a special arrangement with Jack Warner, to whom both the ensemble and Ceballos are under contract. Ceballos is also en route to New York with his assistant, Bill O'Donnell, to direct the girls for the stage show.

Most all the girls have had no previous stage experience, but were trained here for picture work.

SHUBERTS' CHI LEAGUE STARTS WITH FLOP

Chicago, Oct. 22.

Dramatic League of Chicago, sponsored by the Shuberts as a steal on the Theatre Guild plan, opened its first season Monday (14) at the Princess with "Thunder in the Air," by Robins Millar, Scot editor, a flop.

League, with May Dowling as managing director, announces $30,000 in subscriptions. Season of 20 weeks guaranteed, with five plays given runs of four weeks each.

Plays booked to follow "Thunder in the Air" are St. John Ervine's "The First Mrs. Fraser," with Grace George; G. B. Stern's "The Matriarch," with Constance Collier, and two to be announced later.

"Thunder in the Air" company is all-English, headed by Cecelia Loftus and Wilfrid Seagram.

Dancers for Revue

Moss and Fontana go with Lew Leslie's "International Revue." It is due for rehearsal around Dec. 1.

Edgar Allen did the booking.

"ANGEL'S" WIFE IN N. Y.; DIVORCE SUIT AT HOME

Perhaps Broadway's newest angel and certainly one of the wealthiest, Gilbert H. Mosby, got himself all mixed up in a divorce proceeding filed in Cincinnati last week by his wife. Wifie wants $2,000,000. Says he is worth three times that much. She names Gladys Deering as co-respondent.

Mosby is backing the production efforts of William Demarest and Bernard Lohmuller, whose first show is to be "Woof, Woof." Because Demarest (Demarest and Collette) is in Earl Carroll's "Sketch Book" and Lohmuller is Carroll's general stage director, it was reported that Mosby was the backer of the Carroll Revue. Earl says he never heard of him.

Mosby is said to have put aside a b.r. of $50,000 for the "Woof, Woof" show, with a reserve fund for as many grands.

Miss Deering is in the new show. Mosby met her when she was in a R-K-O unit, it is said, in which Harry Carroll and Demarest were featured.

Mrs. Mosby alleges that money put into the forthcoming show is partly hers. She further says that she, in company with a sister and a detective, crashed into an apartment at the Park Central Hotel, New York, finding Gilbert and Gladys. The latter was reading a tab and he was perusing a medical journal. This was all in the living room. Both were fully clothed, but the burned-up Mrs. Mosby said: "That's all I wanted to know."

According to the papers in the case, the wife declares that Mosby was once a carpenter who worked for her father at the time they were married in 1921. A few years ago he started in the patent medicine racket, and she helped him make the stuff in the cellar of their home. The tonic is known as Konjola, supposed to be good for the kidneys and so forth.

BULK OF LEGITS SEE 'GOOD SEASON' AS MYTH

Where is this good theatrical season that has been talked about? many actors are asking.

The majority of players so far have found the season nothing to rave about. Some have landed jobs in a few shows that have come to town to stay, but many more have rehearsed for two weeks in shows that have not made the grade and are now looking with indifferent success for work. Agents so far can't see a good season. Most of their people have merely rehearsed here and there for two weeks and are unable usually to pay them.

And the producers, with the exception of the handful who have the hits, are profoundly discouraged. It is their opinion that at the present time a show must be a smash or nothing.

Experienced producers, who in the past have been able to keep so so shows on for a long time with some profit, now are of the opinion that the talkers have eliminated that middle class audience which kept these shows running. This conclusion is substantiated by the numbers of immediate closings of shows that have received unfavorable notices. Producers realizing that there is no use trying to keep these shows open. Conditions in the cut rate ticket offices also are changed. Formerly cut rate tickets could keep shows running for some time, but now although the cut rates have a greater supply of shows, their buyers demand and will only accept the very few shows that are at the top of the cut rate list. Therefore the majority of shows can't even get a look in in the cut rate office.

The balconies in most theatres, especially theatres with second balconies, are empty. No theatregoers who are addicted to pictures wish to pay a dollar or so to sit up on the shelf when they can sit in the best seat in fine picture theatres and see good entertainment for about the same price or less.

Future Plays

"Your Uncle Dudley" went into rehearsals this week with the original Chicago cast excepting Raymond Hitchcock, who is unable to resume with the piece because of ill health. Walter Connelly replaces him.

"The White Flame," by Robert Dillard, will reach production Nov. 4 at a New York house, unsettled upon as yet, via James Kenny, newcomer to producing field. Kenny was formerly New York house manager for the Shuberts, but quit this season to produce on his own.

Cast includes Kenneth Harlan, Sydney Shields and Molly Pearson among others.

"Game of Love and Death" is being readied at the Theatre Guild's next and due to supplant "Karl and Anna" at the Guild, New York.

Alice Brady, currently in cast of "Karl and Anna," has been assigned to the new one.

"The Storm Song," originally intended for the late Jeanne Eagels, is next on list for Sam H. Harris and due for rehearsal latter part of month. Helen Menken, who had been figured as substitute choice after Miss Eagel's death, will not be in the cast, but instead will head another Harris production later in the season.

Marion Gehring is casting **"Lost Sheep"** and will place it in rehearsal in two weeks. Gehring, formerly in a combo with Hyman Adler in production of "Skidding," is making this one on his own. He will also direct it.

Revival of Tolstoi's **"Living Corpse"** has been added to the rep of the Civic Repertory, New York, and will be done next month with Jacob Ben-Ami as guest star.

"Whoof Whoof," Demerest and Lohmuller's musical goes into rehearsal this week. William Caryl is staging. He formerly acted in a similar capacity for the Shuberts and Ziegfeld.

Brock Pemberton has spotted **"Seven Years Love"** ahead of "Episode" for production. The latter is at Ford's, Baltimore, this week. Cast includes Walter Petrie, Theresa Maxwell Conover, Carlotta Irwin and Audrey Ridgwell.

"The Chair," melodrama by Luther Yantis, is being readied for production by J. J. Leventhal.

"Hell Frozen Over," dramatization of the novel of same title, is the initial play of the new producing firm, McGowan and Reed. It goes into rehearsal next week.

Edward A. Blatt is organizing a second company of his melo hit, **"The Subway Express,"** for Chicago. In rehearsal in two weeks.

"The Silver Swan," operetta, tried out last spring by Herman Ganvoort, is being reassembled. Ganvoort again producing.

"Grease Paint," musical comedy by George Rosener, will be produced by Lido Productions, Inc., headed by Edward Hutchinson, formerly with the Shuberts, and Al Feinman, free lance press agent. Arnold Johnson will do the music with Benrimo staging. Piece goes into rehearsal next week.

Gilbert Miller and Guthrie McClintic will star Katherine Cornell in a new play, **"The Dishonored Lady,"** authored by Margaret Ayer Barnes and Edward Sheldon.

"Compensation," by Alfred White, is listed as next for Robert Sterling with White, figuring as star as well as author.

Robert Newman, pint sized producer, is planning another fling at legit. This time with **"The Sap From Syracuse,"** by Jack O'Donnell and John Wray. It goes into rehearsal in two weeks.

Newman's last production activities was two years back with "Fraquita," which folded after a brief run.

"The Whip Hand" is next on list for the newly organized producing film of Shumlin, Potter & Haight. It will be done in December. The new firm is currently represented by "Button, Button," which got under way this week (Oct. 21) at the Bijou, New York.

"Summertime," the initial Bolton, Kalmar & Ruby production, is now set for an out-of-town premiere Nov. 11.

E. H. (Manny) Goldstein's first try as a legit producer will be on a play titled **"No Children Allowed."** He left Universal after a 17-year period as a film executive.

"War Within" will go into rehearsal this week, to be produced by the American Playwrights Theatre, under the direction of C. A. Leonard. William Jourdan Rapp, co-author of "Harlem," and Walter Marquis are the authors.

Maurine Watkins' "Old-Fashioned Girl," produced by Crosby Gaige, has been withdrawn for repairs after a week's tryout.

It will make a fresh start latter part of next month.

"Boolie of Broadway," produced by Horace Liveright and featuring Lou Holtz, will get under way at Hempstead, L. I., Nov. 1. Clara Langsner, Lita Torgerson, Rae Keane and Tom Sargent in support.

FALL AUTO SLUMP HURTS LOCAL HOUSES

Chicago, Oct. 22.

Amusement business has fallen off noticeably in middle western automobile manufacturing centers with the autumn slump in the auto industry. Cities particularly hit are: Detroit, Kenosha, Wis., Flint, Mich. and South Bend, Ind.

Legit and legit stock hit most severely, with picture houses next.

Burlesque suffers the least with the exception of South Bend, where the Blackstone, playing Mutual shows, has been closed because of poor business.

What's a Mere Cast to A Bronx Art Promotor?

Undauted by the fact that the cast walked out on his first production because no money was forthcoming, Sidney Stavro, who operates the Bronx Theatre Guild at the Intimate Playhouse, has assembled another company and will present "It's a Family Affair," a play from the Russian of Alexander Ostrovsky, tonight (Wed.)

Players, among whom are Ricardo DeAngelis, Cele McLaughlin, Mary Lieb, Frances Redding, Robert Blake, John Hamilton, Lucille White, Claire Franham, are going it co-operative, like their predecessors.

After Claudet Colbert

Hollywood, Oct. 22.

Greta Garbo will not make "Ex-Wife" for M-G-M.

Studio has idea it is excellent story for Claudet Colbert, New York stage actress, and is negotiating for her.

ENGAGEMENTS

William Gaxton, Genevieve Tobin, Betty Compton, Helen Broderick, Thurston Hall, Jack Thompson, Evelyn Hoey, Lester Crawford, Dorothy Day, Robert Leonard, Anette Hoffman, for "Fifty Million Frenchmen," (E. Ray Goetz).

Lester Allen, Lon Hascall, Ginger Roberts, Earl Dewey, Sunny Dale, Brenda Bond, Albert Andrews, Shirley Richards, Curley Cutler Sisters, for "Summertime" (Bolton, Kalmar & Ruby).

Bonnie Blackwood, Oklahoma beauty contest winner, for "Sketch Book."

Malcolm Duncan, Franchot Tone, "Grist to the Mill."

Henry Hull, "Veneer."

John R. Hamilton, Atlas and La Mar, "Heads Up."

Gladyce Deering, "Woof, Woof."

Sebastian Mann, Bess Winston and Bernard Schwartz in "Subway Express."

Lucy Beaumont, "Barclay Square."

Earl Dewey, Lester Cole, "Summertime."

Clara Langsner, Rose Keane, Tom Serhent, Olga Olonova, "Boolie of Broadway."

AHEAD AND BACK

Tom Kane doing publicity for "Fifty Million Frenchmen," (Ray Goetz).

Beth Brown's Play

Having completed "Wedding Rings," novel with Liveright & Co., for publication, Beth Brown is at work on a play.

It will be her first stage piece.

O. Henry's Widow

The Sara Lindsay Coleman, whose new novel, "The Common Problem," came out recently, is really Mrs. Sidney Porter, widow of O. Henry, the master short story writer. Mrs. Coleman was a childhood sweetheart of the late writer and she married him after he had gained fame in New York. When he died she returned to North Carolina and took up writing, doing quite well at it.

BUDDY DOYLE

Eddie Cantor's understudy in "Whoopee," at the New Amsterdam Theatre. Walter Winchell said of him in the "Daily Mirror": "Buddy Doyle took Eddie Cantor's place over the week-end, and sure was good, too."

Direction
RALPH G. FARNUM
1560 Broadway

RITZY

Simona Baruch, daughter of Mr. and Mrs. Hartwig N. Baruch, recently married Edgar H. Myers. The society columns recorded the bride is a granddaughter of the late Dr. Simon Baruch and a niece of the well known Bernard M. Baruch, Sailing Baruch and Dr. H. B. Baruch, without mentioning that a generation ago her father made a great hit on the stage as leading man with Olga Nethersole in "Carmen." Under the stage name of Nathaniel Hartwig he kissed the star, then a great favorite, for the space of two minutes, "the Carmen Kiss" becoming famous.

In Science

Felix Krembs, as was recently noted, is now serving as First Reader in a Christian Science Church. At one time Mrs. Dickson, mother of Dorothy Dickson (musical comedy star, who has been in England for several years) was First Reader in Second Church, New York. Conrad Nagel has been an usher in a Science church in Hollywood, his mother having been a practitioner. Leatrice Joy hopes to eventually become a practitioner. Mrs. George Jessel, having received what is known as "class instruction" from an authorized teacher, is entitled to be a practitioner.

Goosens' Divorce Report

The wife of Eugene Goosens, conductor of the Rochester Philharmonic Orchestra, is reported seeking a divorce in Switzerland. Last winter the mutual interest was noted between Goosens and Mrs. Christian R. Holmes, of 5th avenue, New York. She is the heiress daughter of the late Mr. and Mrs. Charles Fleischmann, and sister of Max Fleischmann and the late Julius Fleischmann.

Julius was first divorced by Lily Ackerman, mother of Julius Jr., and was then divorced by Laura Leach, who had first divorced Lewis G. Heminway. Laura secured an enormous settlement, and then chose as her third husband Jay O'Brien, with whom she cuts a dash in Continental society. Jay, a New Yorker, was first divorced by Irene Fenwick (now married to Lionel Barrymore), and was then divorced by Mae Murray (now married to Prince Mdivani).

Shows in Rehearsal

"Cortez" (Jack Linder), Wallack's.

"A Wonderful night" (Shuberts), Majestic.

"Hon. Mr. Wong" (David Belasco), Belasco.

"Melinda" (Kathleen Kirkwood), Triangle.

"Boolie of Broadway" (Horace Liveright), Fulton.

"Grease Paint" (George Roesner), Bryant Hall.

"Cross Roads" (Lewis Genssler), Morosco.

Metro Buys "Bachelor"

Metro has purchased the screen rights to David Belasco's "The Bachelor Father," by Edward C. Carpenter, and will put into production after Jan. 1, on its 1929-30 schedule.

Understanding in New York is that Metro intends it to star Marion Davies.

Duffy Becomes President Of Stock Mgrs.' Ass'n

Henry Duffy, the west coast stock producer, has accepted the presidency of the Stock Managers' Theatrical Association. His acceptance came by wire last week.

This is the first time that the eastern body has extended its scope west. With Duffy at head the association will launch a membership drive and seek to make its work national.

New offices have been opened in New York in the Brokaw building, where George Houtain, the association's attorney, is in charge.

Dorothy Mackaye and Paul Kelly Marrying?

Denver, Oct. 22.

A report locally says Dorothy Mackaye and Paul Kelly, when both are re-established professionally on the stage, will probably marry.

The couple were involved in the violent death of Miss Mackaye's husband, Ray Raymrnd, in Hollywood. Each received a prison sentence and both since have been paroled. They are now in New York.

Friends here of the couple have spread the marrying report. They say the wedding would have occurred ere this had not the principals decided the re-establishment should first occur.

Lora Sonderson's Return

Lora Sonderson is returning to the stage. She is to appear in "The Doll Girl," presented by William Stewart, newcomer, the show being due at the Gallo, New York, next month.

Samuel Shipman wrote the play, comedy, with a score by Lee and Ben David.

S. Jay Kaufman is directing the "Doll Girl."

Meehan Goes Hollywood

Hollywood, Oct. 22.

John Meehan, stage director for George M. Cohan, being brought here by M-G-M to write original stories and dialog as well as direct talking sequences in its productions.

On "The Bird"

"Long Live the Rasberry" is the title of an article on "the bird" in theatres of the United States and England, written by James William Fitzpatrick and appearing in the October number of "Columbia."

Fitzpatrick argues for the adoption by American audiences of the custom of their English cousins in manifesting open disapproval when the performance is bad. Believes it would raise the character and tone of shows.

No. 2 "Street Singer"

A second company of "The Street Singer" has been organized for Pacific Coast and due to entrain Nov. 1 playing a few jump breakers along the route.

Morgan Sued for Commission

Jenie Jacobs and Willie Edelsten have brought suit in Municipal Court again Frank Morgan currently in "Among the Married," claiming $350 commission balance on an engagement with "Rosalie."

Goodman Back to Pit

Alfred Goodman, musical director with Schwab and Mandel, returned on the "Majestic" yesterday (Tuesday) after putting on the London company of "Follow Thru."

He will probably go back in the pit with the New York company of the same show.

Fowler's Book Spree

'Gene Fowler, who declares he is through with newspaper work, is said to be hidden on an island somewhere, engaged in writing a novel. When he finishes the book, or when he returns, he is slated to handle the publicity for the new Waldorf-Astoria Hotel.

F. P. RHINOCK LANDED BY WIFE FOR ALIMONY

Frank P. Rhinock, who in recent years has been identified with theatres and theatrical ventures in New York, and is a son of the late Joseph L. Rhinock, once a partner of the Shuberts, came to New York the other day on his way to Europe, after giving the city a wide berth for several years in order to avoid paying alimony to Mrs. Lillian L. Rhinock.

The sheriff was waiting for him at the Commodore Hotel and served him with an order of arrest issued a year ago for contempt for nonpayment of the alimony. He was released after giving a bond for $3,500.

Rhinock was then served with an order signed by Justice Mullan directing him to show cause why he should not be punished again for unpaid alimony up to the present time. Mrs. Rhinock said that he now owes $3,625 under an award of $125 a week for temporary alimony prior to her decree and $18,300 on an award of $150 a week as permanent alimony. She said that he has no property which can be reached for the purpose of collecting alimony from it, and for that reason asked that he be punished.

Rhinock said that she had been trying to make him come across for several years but during all that time he has been in Los Angeles.

Leslie Revue Payroll Runs Into Much Coin

Argentinita, Spanish dancer with European rep, has been signed by Lew Leslie for his forthcoming "International Revue" at a reported salary of $3,000 weekly and a guarantee of 10 weeks in order to induce the Senorita to make the jump. William Morris Agency handled the booking.

With Florence Moore and Dave Apollon signed previously and commanding big dough and with the Morris Agency negotiating for other foreign artistes for the revue it is figured that Leslie will better a $12,000 weekly nut on talent for the new production in which A. H. Woods will be associated. The revue goes into rehearsal in two weeks with possibility of Clayton, Jackson and Durante being added if the trio and Leslie can agree on money.

Stunt Cost Two Lives

Chicago, Oct. 22.

Press agent stunt for the new $20,000,000 opera house cost two lives. Fred Cimono, human fly, fell 23 stories to the street, killing himself and Albert Beckman, 17, a messenger boy in the crowd.

Daily Change Stock

Sandersville, Ga., Oct. 22.

Heffner-Vinson stock opened here this week. "Stepping Mamas" was the initial offering.

Entire change of program each night. Special concerts are following each performance.

Film Offer for 'June Moon'

Almost before the Sam Harris comedy, "June Moon," at the Broadhurst, New York, strode into its smash class, a talker offer of $100,000 was presented to Harris, for an outright screen buy.

Harris turned it.

King's Option Renewed

Hollywood, Oct. 22.

Paramount has renewed its option on Dennis King, after a flash at "Vagabond King." He goes to New York next week and returns in January to be starred in an operetta.

Jack Squires in "Woof"

Lohmuller & Demarest, the new legit producing firm at work preparing "Woof, Woof," musical, has engaged Jack Squires for the lead male role.

Edgar Allen of the Davidow office placed the engagement.

Gladyce Deering, Louise Grey and Eddie Nelson also engaged for show.

Lawyer's Stock Co.

Dramatic stock supplanted pictures at the Fulton, Brooklyn, this week with stock installed by Joseph Klein, attorney. He takes an occasional fling at show business.

Stock Managers Admit Talkers Have Shot Stock Playing; But 50 Stocks Now Operating

Stocks have taken another tumble after a start for a comeback.

With 10 stocks closing last week and as many more scheduled for this week, the list of operating companies is narrowed to 50. It's one-third the average of the companies operating this time last year.

The closings will add many legit actors to the army of unemployed around New York. It will be especially tough for those who have been in stock for years, and are unknown to legit producers.

Most of the recent stock closings were due to novice operators with short rolls going into lemon stands that the showmen in the racket had marked poison long ago. The house operators got a few weeks' rental and the actors a few weeks' work. Veteran stock men have suspended until such time as the novelty of chirping tintypes wears off, if it does. The smart stock boys agree that the talkers have socked their racket plenty.

Several stocks in bonanza spots trying to buck the picture house opposish since August dropped some of the former season's profits and threw up the sponge, with operators figuring it time to get out.

Theatrical Stock Managers' Association, formed primarily to get better terms for the stock men, has been on a treadmill since organization two years ago with nothing accomplished and conditions tougher than ever.

"Moon Madness" Not So Goofy as Title Sounds

Los Angeles, Oct. 22.

Mrs. Alice Pike Barney will keep her amateur show, "Moon Madness," at the Figueroa Playhouse indefinitely. The house was originally rented on a lease for four weeks with an option of renewal. Last week Mrs. Barney renewed indefinitely.

Local critics unanimous the opening performance was terrible. Management immediately started cut-rate policy with a flood of 50-cent "service charge" passes. The paper now brings in about $250 for evening performances and from $50 to $65 for matinees.

House is run co-op. Stage hands and musicians are non-union. Mostly boys working their way through college.

Gladys Glad's Immersion

Gladys Glad is out of "Whoopee" with a heavy cold, the result of immersion in Long Island Sound, off Sands Point. She, with four others, was returning to shore from her father's yacht in a row boat which a wave turned over.

Mark Hellinger, her husband, was fishing nearby. He went overboard, fully clothed, and effected the rescue. Miss Glad does not swim.

MacARTHUR AT METRO

Hollywood, Oct. 22.

Charles [illegible]thur, the author, returned fr[illegible] York yesterday and reporte[illegible] e Metro studios.

When Mac[illegible]r came out here, with Ben H[illegible], to write for RKO, it was thought he had been placed under a term agreement. Though billed heavily as one of Hy Daab's Titians for Radio, MacArthur favorably considered what is reported as a big offer from Metro. Hecht is now with Paramount.

Treasurers' Union

Chicago, Oct. 22.

Theatre Treasurers Assn. of Chicago has changed its name to Ticket Sellers and Cashiers Union, Local No. 14, and have affiliated with the Building Service Employes International Union.

Officers of the new organization are John P. Stroth, pres., Raymond Farrar, v. p., and Joseph P. Gaul, sec.

Greenstreet for Guild

Sydney Greenstreet has received a term agreement for the Theatre Guild's playing stock. He is at present with "Marco's Millions."

Resume Hoboken Revue, Successor of "Bengal"

"The Shoestring Revue" resumed rehearsal last week when Christopher Morley, producer, posted bond covering choristers' salary at Equity and agreed to post an additional bond covering principals before the latter are called for rehearsal next week.

The revue spotted to relight the Lyric, Hoboken, N. J., when ready had been halted by Equity last week when the usual security had not been posted.

Morley is presenting the revue in association with Cleon Throckmorton. The sudden flop of "Star of Bengal," which was taken off at the Lyric after two weeks, left the house dark.

"After Dark" proved a bonanza for the producers and cleaned up during its long run. The financial tide seemingly took a bad turn on the next two with neither "The Black Crook" revival or "Star of Bengal" clicking, although the "Black Crook" did business in Hoboken, but proved a bust on the road. The road venture had been handled by Jones and Green.

Ask Rehearsal Pay for Left-at-Post Engagement

Pat O'Brien, legit, has filed claim for two weeks salary against the Shuberts arising over sudden termination of "The Big Shot" which closed several weeks ago at the Royale, New York.

O'Brien sets up that he was engaged by Jack McGowan, author, to follow in Spencer Tracy, who had been loaned by Sam H. Harris, but recalled for rehearsals of "Dread." O'Brien claims he attended the regular rehearsals, but through sudden closing of piece never appeared in it. However, he claims he is entitled to two weeks' salary as obtains for abandoned productions since he had put in his regular rehearsal time.

Geo. M.'s 1st Collaborator

George M. Cohan will have Ring Lardner as collaborator on his next "Cohan Revue." The indefatigable George is shaping it up when not playing "Gambling," current at the Fulton, New York.

It will be the first time Cohan has called in outside assistance for any of his musicals. He has touched up plenty of productions by outside authors but never declared himself in as collaborator.

Goldstein's Legit Idea

E. H. "Manny" Goldstein, former executive with Universal, who bowed out last year after being with the Laemmle company for 17 years and has been inactive since, is becoming a legit producer. He has opened offices in West Forty-second street and will present three plays this season.

Only the first of the trio has been selected, a comedy drama entitled "No Children Allowed" by Gerda Rain. Goldstein is planning to bring several picture stars to the legit stage.

"In" on "Channel Road"

Ticket agencies are stuck plenty with "Channel Road," the Woollcott-Kaufman opus at the Plymouth. After seeing the show out of town the specs went for 400 ducats a night on a four-week buy with only 20% returns.

Opening in town, the show was pretty well panned and now the brokers are trying to unload, at the same time afraid to hand it to regular customers.

2 Passion Play Co.'s

Chicago, Oct. 22.

The Freiburg Passion Play has split into two companies, one, continuing under the lead of Adolph Fassnacht, performing in German; the other, with Georg Fassnacht, to give an English version.

Clarence E. Cramer, managing the English company, has booked it through the northwest.

BABE EGAN

In Vienna

Week of October 18 to 28, Moulin Rouge, Vienna.

Besides playing this cafe we will tour the following during the month of October: Leipzig, Dresden, Prague, Vienna, Rome, Barcelona, Spain, Nice and Paris.

Will be home soon.

Direction NORMAN JEFFERIES, Philadelphia.

MUSICIANS-LEGIT STRIKE SETTLED VIA PHILLY

A general strike of musicians and the sympathetic walk-out of stage hands in the legitimate theatres of Philadelphia, New York, Boston, Chicago and other cities was averted when on Friday a settlement was reached in Philadelphia. The managers granted a modified increase, but approximately the new agreement is three-fourths in favor of the managers, it is claimed by them.

In Phila., which was the sole source of trouble, the musicians will receive $8 a week increase. There is a but. Should the men play 25 or more consecutive weeks during the season, the increase is to be refunded to the managers. The musicians are not apt to get the boost in the weekly pay envelopes. The increase is to be held in escrow until the end of the season.

The settlement was made with Dave Finetsone for the Shuberts, and Samuel F. Nirdlinger for Erlanger, making the one-year pact with the local union.

Against Shuberts Only

The situation assumed a peculiar twist late last week, when it was stated that the American Federation of Musicians had revised its strike call. The new order is alleged to have affected the Shubert theatres only, the call against the Erlanger houses reported having been withdrawn. That was interpreted to be a move on the part of the unionists to split Erlanger and Shuberts.

The "if" increase for Philly musicians means that they may get $82 weekly. Otherwise $74. No change was made in the rule governing the number of men for each house. If extra men are brought in with muisical shows, it's a matter of engaging one local man for each musician with the show.

J. J. Shubert's Plea

When "Broadway Nights," with Texas Guinan, opened in Pittsburgh last week both Lee and Jake Shubert were on hand. After giving it the once over the brothers wondered what about Chicago?

After the first performance they got all the local critics together and J. J. made a speech asking the scribes to lay off the show as everyone has to put his shoulder to the wheel these days to keep the theatre on its feet. Critics fell for the appeal to extent of only writing indifferent notices on the show.

"RED ROBE" BUST

Shubert's "Red Robe" road company, out since September, closed surreptitiously at Dallas, last week, after playing a state fair there on a guarantee.

Show was a bust.

Shuberts shelving it and taking a stiff loss.

Veteran Enters Fund Home

Josephine Crowell, 70, on the stage for 45 years and whose last appearance was in "York State Folks" in 1914, was admitted to the Actors' Fund home in Englewood, N. J., Oct. 19.

CELLAR'S YEAR'S RUN

"Bare Facts" Leaving—Mixed Colored Show Following in Village

"Bare Facts" rounded out a solid year run at the Triangle, Greenwich Village, New York, last week.

It's a record for the intimate cellarette theatre.

"Bare Facts" will linger at the Triangle for another two weeks, when it will be supplanted by "Melinda," the latter having a mixed cast, white and colored. The latter is being staged by Kathleen Kirkwood, managing director of the Triangle.

Legal End of 'Bad Babies' Launched on Coast

Los Angeles, Oct. 22.

Legal aftermath to "Bad Babies" started with Dario Shindell, one of the performers, insisting that he be returned to New York in agreement with terms of his Equity contract.

Shindell claims he was brought here from the east by George Scarborough. Under Equity ruling, according to this, Scarborough is obliged to pay his return fare. Scarborough, however, claims he was hired out here after having been advised that job was open if he cared to come out.

I. B. Kornblum, attorney for Equity, stated he believed Scarborough would be required to return the actor east. Alternative would be that Equity would cash in bond, still posted, pending trial of cast on charges of presenting indecent performance. Case comes up next week.

Coll Children

Owen Coll, veteran dramatic stock player, is celebrating the birth of his seventh child, a son.

Coll has been married twice, his first wife having died about 16 years ago. She was a local girl. He married another local girl and by her had five children, three girls and two boys.

The pater of the crew has been character man for stock companies here and in numerous other cities. He is at present of a stock group at Allentown, Pa.

Frances Shelley's Trip

Frances Shelley sailed for London Saturday to begin four weeks at the Deauville Restaurant, Oct. 29.

After this engagement she goes into Cochran's "Wake Up and Dream" and when that play comes to New York after the London dates, as arranged, Miss Shelley will return with it for Broadway.

Heifetz's Settlement

Jascha Heifetz, concert violinist, has settled his claim against the Wolfsohn Musical Bureau for $10,533, out of court. Heifetz obtained a judgment for that amount against the musical bureau last May naming Arthur Judson, Reinald Werrenrath and Joseph B. Uniake, among the stockholders, as defendants.

Robinson's Sets

Clark Robinson, who supplies the scenic backgrounds for the weekly productions at Roxy's, has been commissioned by Ruth Selwyn to do the sets for her forthcoming "Nine-Fifteen Revue."

Donaghey Loves Company

Frederick Donaghey, drama critic of the Chicago Tribune, aimed a healthy poke at two contemporaries, Ashton Stevens of the Herald-Examiner and C. J. Bulliet of the Evening Post.

Donaghey takes two paragraphs to detail errors by his colleagues. He brings Stevens to task for a bit of inaccurate Jeanne Eagels history and berates Bulliet for a chronological error regarding Sara Bernhardt's American appearance in "L'Aiglon. Donaghey's alibi for publicly discomfitting his contemporaries is a short paragraph describing an error he himself made.

Box Office Titles

Vina Delmar's novels in the order of their publication are "Bad Girl," "Loose Ladies" and "Kept Women," the latter now listed up among the best selling fiction. Miss Delmar to date has picked sure fire selling titles for her books, but from now on if she sticks to her sex for material will find the going tougher.

A. J. SMALL'S DATE BOOK WITH GROSSES OF 1891

Toronto, Oct. 22.

Four theatrical date books belonging to Ambrose J. Small, millionaire theatre man, who disappeared 10 years ago, were found in a local dump last week. They have stirred up Toronto's favorite master mystery.

The books are dated 1886 and 1891, containing lists of attractions which played the old Grand opera house when Small was asst. treasurer.

Box office grosses were away down in those days. Rosina Vokes and Rose Coghlan played to houses of less than $300 and the "Devil's Auction" played to $2,956 on the week.

The book shows grosses and details of Modjeska, Sothern, Marlowe, Mantell, Murphy, Rhea and son. In 1890 Lotta Baker and Farron played "The Soap Bubble." "A Night Off," "A Brave Woman," "A Prisoner for Life," "Lost in New York," "Woman Against Woman," "The Wages of Sin," the "White Slave" and "Held by the Enemy."

The date books were in good condition and had obviously been well protected since Small disappeared.

The explanation given is that the books were included in furniture sold from the Old Grand last year. In the spring the drawers were dumped in waste paper baskets and thrown out. The books were picked up by boys.

A man took the books into a local newspaper and asked for the city editor. As usual he was busy. "Give him this," the visitor said, handing the boy a card, "Ambrose J. Small, Grand Opera House."

"Some fellow from a show wants to see someone," the lad said, handing in the card. When the desk man read "A. J. Small," there was a stampede.

Small was last seen in the old Grand theatre, which has since been torn down. A few weeks later his disappearance was reported and the police searched the entire continent for clues. Stories circulated that he might have been burned in the furnace of the theatre and so on but nothing ever came of the investigations as far as finding Small or the body.

Omaha League's Error

Omaha, Oct. 22.

Three performances here of "Strange Interlude" more than sell-outs. Local management balled up mail orders and sold many tickets twice.

Result: refunds, squawks, extra chairs on sides and in back and general grumbling. But, Drama League made money. Bringing "Rio Rita" next to Brandeis, dark house.

Des Moines, Oct. 22.

"Strange Interlude," at the Shrine auditorium for three performances last week got the city cops' O.K. and pulled $13,000 at a $3 top. Road show season at the auditorium off to a good start.

The box office got in more than $6,000 before a single piece of advertsing was put up. House seats 4,200, "Rio Rita" next week.

Li'l Arthur Going Art

Jack Johnson, retired colored pugilist, may go legit in "Black April," dramatization of the novel by Daniel Reed and listed as Arthur Hopkins' next.

Hopkins has already made overtures to the former champ heavyweight and the deal looks set.

Johnson is at present operating a fight club at Paterson, N. J., spotting weekly contests and reported cleaning up on the venture.

Keith-Tierney Wedding

San Francisco, Oct. 22.

Romance sneaked back stage at Duffy's Duffwin, Oakland, and linked Robert Keith, lead in stock, with Dorothy Tierney, ingenue in the same company.

Keith and Miss Tierney announce they intend to wed this week.

MAUDE FULTON ACTING

Hollywood, Oct. 22.

After writing "Nix On Dames," for Fox, Maude Fulton, much against her wish, was forced to play one of the principal parts. In addition the writer divides her time between the set and typewriter for another original, also for Fox, under the title of "Downtown."

Literati

Swaffer on "Inspiration"

Hannen Swaffer, the I guy, has strung together a volume on "Adventures With Inspiration," probably printed in London for private distribution. Recently issued and no price marked on the sample copy sent over.

Swaff appears to aim to promulgate his theory that there is inspiration from without and without passing a positive opinion of his own on the subject. That's funny, too, because it's the first subject Swaff has ever written about he didn't express his opinion first.

After reading the book, even while reading it, one picks up an idea Swaff has found a new way to preach Spiritualism. His objective is to bring out that great books, great plays and great verse often have been inspired from without. Quotes from writers substantiate him to an extent. The book mention reincarnation, spirits on high, dramas, seances and there was that flip flap Dixie Dugan, the go-getting kiddo from 10th avenue who crashed Hollywood and whammed it over.

Swaff doesn't appear to be impressed with genius as alibied inspiration. There's a sub-conscious mind, says soandso in the book, but where, who knows? Or you may wake up any morning with a great story you can't remember remembering the night before. Or in other words, according to Swaff, almost any writer if relying upon the spirits of the masters who have departed, may unconsciously write something great and still have his name upon it as he can't identify the inspiring thought or the inspirer, but J. P. McEvoy made Dixie Dugan safe from the make.

Nobody could land that dame and she loved 'em all, from 10% up. In Hollywood she became a star, easing herself in after getting the lay of the land as Mr. McEvoy stated in his book and in "Liberty" (before it) while they also said the same thing in "The Cock-Eyed World," so let Swaff spirit that out.

Sir Phillip Gibbs won't commit himself, according to Swaff, but passed the query onto his brother, Cosmo (Hamilton). Cosmo said yes, it was peculiar, but something like that did happen when he wrote "Scandal" in 1918 and Cosmo did not hesitate to add it has been running somewhere ever since.

"Scandal" is a play and not Georgie White's, and if Dixie Dugan doesn't uncover all the inside stuff of Hollywood, there's no use trying to dig it yourself for that dame is hep to the entire routine. "Show Girl in Hollywood," new, is sister to "Show Girl," another best seller.

Cosmo tells about how he had nearly finished his play, "Scandal," needing but 10 minutes of dialog for the closer. He was in a quandary. That 10 minutes wouldn't arrive so he played solitaire for seven days. Without that final 10 minutes, no play. How a man could write almost a complete show and go bare for the final 10 minutes, Cosmo said he couldn't understand. But there was the situation.

One night Cosmo made an exception and went to bed. In the morning he started to write and wrote that 10 minutes of talk without a break. Swaff doesn't say so, but he leaves it to your own discretion just how Cos got that 10 minutes after seven days of solitaire, and Dixie Dugan keeps right on prattling in her Times Square style, with J. P. ringing in everything you have ever heard or seen about Broadway, Times Square or Hollywood.

In one portion of his "Hollywood" J. P. wrote eight pages of solid text without a punctuation mark, not even a comma, and never mixed it up. Swaff hasn't read 'Hollywood," and there can be no inspiration from without unless it's great in inception. A fellow named Davis had a reincarnation complex.

He spent $1,000,000 giving away "The Ladder" as a free show that no one would go to see for money or nothing. He wanted to expound reincarnation, otherwise known as the original comeback, and when Dixie Dugan became a picture star who do you think she married? That's Mr. McEvoy's secret and it will just cost you a couple of smackers to find out on any newsstand. It's worth it, even as Swaff giving away a theory free.

Too bad Swaff isn't going to place his volume in general circulation. By the most recent count there are 3,500,000 scenario writers in America who would accept inspiration from without, even in a dream over night or in the daytime if necessary from on high or below, if only those damned scenario editors on the coast would read the story, and that's the way Dixie Dugan feels about it too.

Still Swaff's book is only of 37 pages. You can imagine that Swaff wouldn't say too much in 37 pages, couldn't you?

Reichenbach's "Grand Dupe"

"The Grand Dupe or Phantom Fame" is the name of Harry Reichenbach's book on the odds and ends he has encountered during long years in the show business, mostly as a press agent.

Reichenbach may have been the original publicity hound. Besides his exploitation career and ahead of the death trails of years ago, he has gained fame as a toastmaster. Incidents from the latter experiences will be incorporated.

Simon & Shuster will shortly publish.

"Le Temps'" New Critic

Andre Therive, new literary critic of the conservative "Le Temps" of Paris, is remarked by the fact he is under 40 and deemed rather young for so staid a periodical. He succeeded the late Paul Souday.

Therive has been a leader of the younger literary group, prominent in the Thirty-to-Forty Club, Paris, a body shunned heretofore by "Le Temps." This may indicate a modification of the conservative paper's straight-lacedness.

Dumb Censoring

Peculiar workings of the book censorship laws in this country is illustrated in the case of "Radiant Motherhood," a book by Marie C. Stopes. That book is listed with a number of others as unfit to enter this country and it is confiscated whenever an attempt is made to bring it in at a port of entry.

Yet the book—in every respect the same as the English edition—is published in this country by G. P. Putnam's Sons and sold everywhere, even in Boston, without interference. The idea is that you can't bring it into this country, but once it's here it is O. K.

Best Sellers

(Compiled by **Brentano's**, retail booksellers)

Fiction

A Farewell to Arms	Ernest Hemingway	$2.50
Ex-Wife	Ursula Parrottt	2.00
The Methodist Faun	Anne Parrish	2.50
Field of Honor	Donn Byrne	2.50
The Man Who Pretended	W. B. Maxwell	2.50
Sketch of a Sinner	Frank Swinnerton	2.50

General

Lorenzo the Magnificent	David Loth	$5.00
Queen Elizabeth	Katherine Anthony	4.00
The Universe Around Us	Sir James Jeans	4.50
Emerson; The Wisest American	Phillips Russell	5.00
Dynamo	Eugene O'Neill	2.50
Pageant of the Packets	Garnett Eskew	3.00

(Compiled by **Baker & Taylor**, wholesale booksellers)

Fiction

The Prodigal Girl	Grace L. Hill	$2.00
The Dark Eyes of London	Edgar Wallace	2.00
All Quiet on the Western Front	E. M. Remarque	2.50
Hans Frost	Hugh Walpole	2.50
The Good Companions	J. B. Priestley	3.00

General

The Specialist	Charles (Chic) Sales	$1.00
Ex-Wife	Ursula Parrott	2.00
Up to Now	Alfred E. Smith	5.00
The Tragic Era	Claude G. Bowers	5.00
The Art of Thinking	Ernest Dimnet	2.50

ROSCOE AILS

"New Moon" Co.
Great Northern, Chicago
Direction LOUIS SHURR

"Roscoe Ails showed us a new kind of operetta comedy at the Great Northern last night. It was as though Mr. Ails had said to the producer as he says to the hero when the latter is trying to force a proud haughty beauty to love him, 'soft gloves, governor, soft gloves.'"
C. J. Bulliet, Chicago "Evening Post."

Squawk Over P. A.'s

An out of town newspaper man, known to "Variety," contributes this with a request his name be withheld:

"Variety" Ed.:—

Do the sweating, harassed desk men, who have to read theatre notices and reviews as part of their daily bread-and-butter jobs a real favor—have some one write a story suggesting that the film phrase, "all-talking, all-singing, all-dancing," and all-something-else, be dropped for good.

Why can't the press agents say, "all-sound," and let it go at that?

The public will be glad to read notices debunked and made to read like news. It's done in the big cities, but the fellows who sit in New York pound out the publicity stuff and then feed it to the "provinces" seem to think people in the provinces don't know any better.

Why must a press agent say every week that the current picture is the finest and best ever made? When you buy groceries the grocer doesn't unload puffs with prunes or hokum with hogmeat.

We want the goods, the apples without the applesauce. The public likes reading notices and reviews if they are written like human beings talk and think, minus the bunk.

We may be hix in the stix, but we don't want to have it rubbed in.

Nicholsons Go Jungle

Kenyon Nicholson, accompanied by the missus, sailed Oct. 20 for South Africa. Couple propose to spend a year there. The trip will serve as a vacation and the author will seek material for a new play which he expects to turn over to John Golden upon his return.

Mr. Nicholson has not quit his connection with Columbia University where he is head of the drama department. His last stage works were "The Barker" and "Eva the Fifth," while for the past year he has been out on the west coast supplying M-G-M with special material.

The first stop of the Nicholsons will be Capetown and thence into the jungle.

Birth Control

Pincus W. Tell, dramatic editor of the "Bronx Home News," slips over home info in this manner:

MR. and MRS. P. W. TELL
780 Pelham Parkway
Announce the birth of a daughter
LAURETTE
Octobe 8, 1929
Mother doing fine
Father doing everybody
Baby doing—well, you know what babies do.

Jeanne Eagels' Life Story

Edward Doherty, staff writer for "Liberty," is at work on the story of Jeanne Eagels' life. It will start running serially in that mag within the next two months.

London as It Looks

By Hannen Swaffer

London, Oct. 11.

While Ramsay MacDonald and Herbert Hoover were discussing disarmament somewhere in the neighborhood of Washington, John Emerson was in London seeking a way of putting right some of the troubles that afflict English actors and actresses.

Compared with John's task, however, Ramsay's was easy. You could persuade even the naval experts of Whitehall and Washington to scrap navies, and you could induce armament manufacturers to close their factories and stop their graft long before you could make English actors and actresses see the need for joint action.

Actors Equity of America has shown the way, but over here the footling of the Stage Guild and the quarrels of the Actors Association still go on unheeded.

Almost dramatically, Emerson lost his voice again, on the eve of the London meeting, just as he did a few years ago when, after days and days of negotiation, he had nearly got all the playwrights of New York to see eye to eye.

Even more startling was the fact that, just when I went on the platform, I received a letter from Mai Bacon, who was ill in bed, complaining that the company of "The Man Who Kept Silent," in which she was starred, had dried up the Saturday before in Sunderland and that but for financial help from Alfred Denville, stock manager, the unfortunate actors might have been there still penniless.

Companies Still Being Stranded

"How long is this sort of iniquity to go on?" I shouted to the meeting, when it came to my turn to speak.

Yet, directly the time for questions came, silly little queries were put from the audience. There was a pettiness, an obstinacy, obvious in the minds of many of the actors and actresses, and people walked out more or less agreeing that nothing would be done and that they had heard it all before.

I have since had several letters, signed and anonymous, complaining that so much fuss had been made over the "Open Your Eyes" scandal merely because four stars, Marie Burke, Joe Coyne, Robert Hale and Geoffrey Gwyther, had suffered, whereas the plight of lesser-known players had been ignored by the press for years.

It Is Their Own Fault

It is foolish to point out but it is not my fault the public are not interested in unknown actors and actresses. They never were, and they never will be. It is waste of time to explain that you can only take a case where well known people are brave enough to come forward.

The stars, apparently, are indifferent to the small folk, and the small folk apparently hate the stars.

The surprise of the meeting was Marie Burke, whom, hitherto, I had not thought of as a public speaker. She spoke first, stood on the platform and told the story of the "Open Your Eyes" scandal very graphically, very simply, so that every detail of the trouble could be understood.

Speech They Read for John

Then John Emerson, to whose speech we had all been looking forward, had to beg Marie Burke to read his statement instead.

"I am not coming to you with any pretence that our Equity association is a perfect organization," he said. "We have made plenty of mistakes but we do try not to make the same mistake more than four or five times and we also try to maintain our sense of humor.

I would rather go to one of our weekly council meetings than to any prize fight or circus. We scrap, we claw, we bark, we bite, we abuse one another and almost punch one another on the nose in the heat of arguments, but, generally simmer down into a compromise with some sense in it."

They Can't Work With Managers

Emerson told his English audience that no organization of actors could properly protect the interests of actors if it were in any way affiliated with the managers, with whose business interests those of the actor were diametrically opposed, and it had been his experience that any organization including both actors and managers soon resolved itself into a debating society or a battlefield.

Too much of John's speech was spent in trying to explain the Equity case about English actors in New York and pleading for a removal of the Ministry of Labor restrictions in England. Still, that ground must be cleared some time or another. John was very heartily applauded.

I Ask Actors to Boo Me!

My speech, which came last, created some surprise because I stepped forward to the front of the platform and said that I was really there that morning in order to give any disgruntled actor or actress present the chance of booing me or jeering or throwing things.

"I will stand perfectly still," I said, "while you do what you like."

Holding out my hands, I waited for a quarter of a minute. Nothing happened except that the audience cheered!

Then I told them of the scandals that came by way, how actors and actresses were always crawling up my staircase with tales of distress, how I myself was probably the only London editor who had ever been on strike, how when I was the editor of the "People," I came out with my staff to get their salaries and won, and asked them how long they were going to lie down under the terrible conditions in which thousands of them worked.

Two Good Speeches

Felix Aylmer, the second speaker, put the case for the Stage Guild, which has dragged on now for some years, trying to join up managers with actors, giving dances and concerts and things to help itself along and generally being too respectable. Still, Felix Aylmer spoke with a perfect style and with humor and discretion. He reminded me of a Conservative candidate really believing that the House of Lords would do something to clear away the slums.

Then Robert Young, M. P., who, until he was returned as a Socialist member of the House of Commons, a few weeks ago, was stage manager for Lena Ashwell, who nearly all his life has been a Shakespearean actor and who told me he would have to go back to the stage when he was kicked out of Parliament, put the case for the Actors Association.

He made the best speech of the day. His facts were perfectly marshalled. His approach was a pleasing one and his story of abuses, broken contracts, busted companies, society amateurs and cheap competition from the stage academies was most impressive.

The Imperialist

Oh yes, Sir Alfred Butt. I am glad I did not have to go to the Dominion theatre. It would have made me laugh to be present at the opening of a new theatre, called after "the far-flung battle line" of the British Dominions, organized largely by a Conservative M. P., just made a baronet by Stanley Baldwin for his Imperialistic work, a theatre in which they had to open with an American play!

"Safety First" hurled Baldwin's party to self-condemned destruction. "Safety First," as a theatrical policy, is not only cowardice but stupidity. Besides, the audience did not like it!

I woke up this morning to find that even the tame "Daily Mail," which has been boosting American plays at Drury Lane, slobbering over Edith Day, and backing up Butt in all his play importations, turns round and says, "Considering that the home-made article can be, and has been so much better done, why go on borrowing from America?" Why, indeed?

Not One Likely Prospect Out of Seven New Plays on B'way Last Wk.

No indicated successes on last week's premiere card of seven attractions.

Several touted as good were received with sharp differences of opinion.

Production appears to have slowed down this week in its quota of new shows. For next week but one new play is definitely listed up to yesterday.

The long-delayed "Great Day," at the Cosmopolitan, was a late week entrant, finding the first-nighters in doubt. Business Friday and Saturday reported strong. "The Channel Road," at the Plymouth, also debutted Thursday, tepid reviews being blamed for a comparatively light demand. "The Nut Farm" started mildly at the Biltmore, around $5,000; "The Middle Watch" didn't start much at the Times Square; "Deep Channels" drew thumbs down at the Waldorf; "Lolly," at Assembly (little Princess), subscription show.

Two New Leaders

Two new gross leaders were developed when "June Moon" topped the non-musicals with nearly $27,000 at the Broadhurst and "Sketch Book" approximating $44,000 at the 44th Street.

The latter was about tied with "Sweet Adeline" at $43,000, with "Whoopee' and "Scandals" bunched at $42,000; "Follow Thru," $33,000; "New Moon" jumped to $28,000; "Little Show" sells out, $26,000; "Street Singer" about the same but well under capacity; "Hot Chocolates" low at $12,000.

"Wise Child" continues its capacity pace with $23,000 every week ("June Moon" is in large capacity house); "Strictly Dishonorable" one of the most solid successes, again hit $19,000; same remarkable figure goes for the dramatic holdover smashes, "Journey's End" and "Street Scene"; "Jenny" sold out all the way last week, $17,000; "Candle Light" eased but bettered $16,000; "Gambling" moved up to $16,500; "Karl and Anna" about $15,000; "Many Waters," $14,000; "Scarlet Pages," $14,500; "Subway Express," $14,000; "Criminal Code" over $12,000; same for the holdovers "Bird in Hand" and "Let Us Be Gay"; "Rope's End," $10,000; "See Naples and Die," "Remote Control" and "Soldiers and Women," $9,000; "Hundred Years Old," $7,000; "Among the Married" better at $6,000; same for "Houseparty."

"Her Friend the King" will try the road after three weeks at the Longacre; succeeding attraction not set; "A Wonderful Night" ("Die Fledermaus") comes to the Majestic. Possibilities are "The House of Mander" and "Make Me Know It." Additional arrivals may be slipped in during the coming week. A number of dark houses are hungry for attractions.

MRS. FISKE'S 1 BOSTON WEEK SCORES $13,000

Boston, Oct. 22.

Marx Brothers' "Animal Crackers" was off somewhat from the previous three weeks which were responsible for a fourth week added. But it was the biggest four weeks any of the Shubert houses has been able to turn in this season. Friday and Saturday night capacity.

"Vanities" in the first week led the town. Scaled at $4.40 top, big money coming in on Friday and Saturday. The show looks good here. The end of this week it will gather in another football crowd and already the agencies have the tickets for the two final performances.

At the Majestic "Follow Thru" broke through the $20,000 mark and the final two weeks seems to be justified.

"Courage" finishing up at the Wilbur did nicely, but "Harlem," at the Apollo, never did click. Grant Mitchell in "The Whole Town's Talking" at the Plymouth was also one of the weak ones.

For the first week of the season the Hollis with Mrs. Fiske in "Ladies of the Jury" did $13,000.

Last Week's Estimates

"Ladies of the Jury" (first week). In the single week's engagement Mrs. Fiske did $13,000. "Porgy" this week.

"A Night in Venice," Shubert (first week). In here to the best money-making house in town this season. In final week "Animal Crackers" did $27,000.

"Age of Innocence," Wilbur (first week). Last week of "Courage" brought $8,000.

"Holiday," Plymouth (first week). $7,000 for final week of Grant Mitchell in "The Whole Town's Talking."

"Follow Thru," Majestic (last two weeks). Still one of the leaders with $19,000, the first week it has gone below $20,000.

"Vanities," Colonial (second week). First week here, led the town with $30,000.

'LULU BELLE' $15,500, 'AFTER DARK' 2D IN L. A.

Los Angeles, Oct. 22.

With opera gone and evenings bit cool legit group had no cause to seek key for "crying room." Trade perked up a bit here and there with Belasco housing "Lulu Belle" in second week, leading the town at $15,500. Biltmore second with "After Dark," 2nd stanza, beating first week by $800, to $12,800.

Three openings last week, one closing on first night of this week at the Majestic, where "The Command Performance" trips out after a disastrous four weeks. They would not go for the hi-brow stuff of Horton so for final nine performances he had to be satisfied with around $4,800.

"Cooking Her Goose," H. H. Van Loan's new opus, which had its rough edges worn off in San Francisco, got away to fairly good start with close to $6,000. Looks as though six weeks will be cinch here.

Marjorie Rambeau, no sensation in "What A Woman Wants," first week at the Vine Street. Management after looking at statement of $5,300 looking around for another play.

"Moon Madness" still clinging at the Figueroa, with the service tickets and other rackets keeping printing plants busy while the box office tuned in for about $1,800 on third week. Mrs. Alice Pike Barney, who now acclaims herself successful playwright, is a glutton for punishment and gagging, so staying here for another few weeks.

"Shavings," in 2nd week at President, seemed to be just occasional stopping off place for the amusement seekers as final tab on stanza around $4,600. Leaves Saturday, with "Remote Control" next.

Estimates For Last Week

Belasco—"Lulu Belle" (2nd week) 2nd week trade more brisk than opening with house gloating of big success with $15,500.

Biltmore — "After Dark" (2nd week). Sold in hip-hip-hurrah style this reclamation got ahead of first week, though matinee light, and totaled $12,800.

Egan — "Unusual Weather" (1st week—3 days). Just one of those things which will not annoy anyone. Five hundred for first four performances.

El Capitan — "She Couldn't Say No" (10th week). Naturally, trade had to let up a bit, so showed $6,500.

Figueroa Playhouse—"Moon Madness" (3rd week). With more service passes out than there are population in the county, managed at 25c. and 50c. exchange basis to get $1,800 for this glorification of the endeavors of Alice Pike Barney, who is using good sleeping car royalties to keep it going.

Hollywood Playhouse — "Cooking Her Goose" (1st week). Received most favorably and no doubt will be sure for six weeks at least. Goes to New York then. $6,000.

Majestic——"The Command Performance" (4th and final week). Departed Oct. 21 with no one shedding tears, not even management as $4,800 nothing to brag about for final nine shows. "Dover Road" opened (Oct. 22) indef.

President—"Shavings" (2nd week). Weak at $4,600, to be jerked Saturday. "Remote Control" follows.

Vine Street—"What A Woman Wants" (1st week). Marjorie Rambeau no sensation in this one. Digging up change of bill after count for first week only $5,300.

KENDALL CAPPS

C. J. Bullist, of the Chicago "Evening Post," said: "Kendall Capps is equally responsible for the liveliest, most pulse-quickening episodes of the show. Mr. Capps is a phenomenon—one of those lucky persons in the show business born with 'it' in the feet."

Management MESSRS. SHUBERT
Direction LYONS & LYONS

"Show Boat" Chi Smash, $42,500; Barrymore Drama Leader, $23,000

Chicago, Oct. 22.

Three football games in town Saturday gave the shows here a great break, bringing them up to respectable figures after a weak start. The musicals especially playing to capacity Saturday night. Same thing ruined matinee trade.

The comparative standings of the shows remain practically the same. "Show Boat," Barrymore and Theatre Guild leading the procession. "Show Boat" continues a sell-out every performance. "Kingdom of God," Barrymore's honey at the Harris, came up a couple of grand and packed them to the doors. Originally penciled in for four weeks, "Kingdom of God" will holdover at least one week, before being replaced by "Love Duel."

Subscriptions held "Wings Over Europe," the Guild production, to a high $19,000; only little support from outsiders. Guild's mark at the Blackstone was tied by "Journey's End" at the Adelphi. War play looks set.

"Follow Thru" and "New Moon," Chi's long run musicals, continue at remarkable paces, the latter especially, playing to practical capacity.

"Hold Everything" and "Fioretta" have definitely flopped; the latter leaving the Erlanger Oct. 26, after four weeks of red. At present, "Brothers" is tentatively booked to follow, Nov. 4. "Hold Everything," after a very poor opening week, dropped two more grand, and at $19,000 hasn't a chance.

American Opera company made heavy money on its two weeks at the Majestic, and left after a capacity second week. "Broadway Nights," with Texas Guinan, came into the house Sunday. Patronage divided between this one and "Paris," which opened same night.

Estimates For Last Week

"Follow Thru" (Apollo, 10th week). Here longer than any other, excellent business; $29,000.

"New Moon" (Great Northern, 7th week). Practically at capacity, with business remarkable. In second place with $32,000.

"Fioretta" (Erlanger, 3d week). Still losing money, and leaves next Saturday. About 12 grand under capacity at low $29,000.

"Show Boat" (Illinois, 3d week). The town's money maker. Sold out weeks in advance. With a shoehorn at $42,500.

"Hold Everything" (Grand, 2d week). Dropped two grand from low first week. Can't stick at present wobble; $19,000.

"Kibitzer" (Woods, 8th week). Slumped badly on last week in town. To Detroit. House goes to pictures under RKO management; $10,000.

"Jade God" (Playhouse, 6th week). Only meller in town, and satisfied with $7,000.

"Journey's End" (Adelphi, 6th week). Continuing fast pace; $20,000.

"Little Accident" (Selwyn, 5th week) Five very profitable weeks. Moves to Detroit. "Paris" replacing; $15,000.

"Sign XYZ" (Studebaker, 4th week). Left for Detroit after a good stay. House goes film with Columbia's "Flight"; $10,000.

"Kingdom of God" (Harris, 3d week). The non-musical smash of the town. Will hold over at least one more week. Exceptional at $23,000.

"Fires of Spring" (Cort, 2d week). Falling badly. Won't do at $7,500.

"Wings Over Europe" (Blackstone, 1st week). Guild subscriptions put this one at a nice figure; $18,000.

"My Girl Friday" (Garrick, 1st week). Plenty of panning from the dailies. Poor; $9,000.

American Opera Company—(Majestic, 2d week). Remarkable response. Left after great two weeks; $21,000.

"Thunder in the Air" (Princess, 2d week). Shubert competition to Theatre Guild. First production for the Dramatic League, booked in for four weeks. Around $9,100, good for this house.

"Paris" (Selwyn, 1st week). Came in from Detroit Sunday.

"Broadway Nights" (Majestic, 1st week). Guinan split opening night patronage with Bordoni Sunday.

Shows in N. Y. and Comment

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

Admission tax applies on tickets over $3

"Among the Married," 49th St. (4th week) (C-708-$3). Moved here from Bijou Monday; business picked up somewhat the second week, with takings up to $6,000; week-end trade generally good.

"Bird in Hand," Barrymore (30th week) (CD-1,099-$3.85). Has been a money-maker from the start; a holdover that is expected to stick well into winter; $13,000.

"Button, Button," Bijou (1st week) (C-608-$3). Presented independently; written by Maurice Clark; farce fairly well regarded at tryout; opens tonight (Oct. 23).

"Candle Light," Empire (4th week) (CD-1,099-$3.85). Eased off slightly, but with gross of nearly $16,500 present rating is with best of the non-musicals.

"Divided Honors," Belmont (4th week) (C-515-$3). House being guaranteed; little money and continuance doubtful.

"Deep Channels," Waldorf (2d week) (CD-1,101-$3). Opened late last week and rated one of the poorest offerings to date this season.

"Follow Thru," Chanin's 46th St. (42d week) (M-1,413-$5.50). One of the strongest of the musicals holding over from last season; paced around $33,000 last week.

"Fiesta," Garrick (6th week) (D-537-$3). Village production group readying another show for subscription season; current attraction getting little otherwise.

"Gambling," Fulton (9th week) (CD-913-$3.85). Moved up another notch last week when the gross went over $16,500; the best money draw of the new mystery plays.

"Great Day," Cosmopolitan (2d week) (M-1,500-$5.50). Opened late last week; score highly praised, but book weak; sharp difference of opinion.

"Her Friend the King," Longacre (3d week) (CD-1,019-$3). Final week; despite a star in the show, little money; perhaps $6,000; goes to Boston.

"Hot Chocolates," Hudson (19th week) (R-1,094-$3). Indications are that colored revue will ride through autumn period; average takings around $12,000.

"House of Fear," Republic (3d week) (D-901-$3). Appears to be just another of those dramas; dependent mostly on cut rates.

"Houseparty," Wallack's (7th week) (D-770-$3). Moved here from Cort Monday; got around $6,000 last week; may be better than even break because author is backing show.

"Hundred Years Old," Lyceum (4th week) (D-957-$3.85). Will probably take to the road soon and has better chance there; around $7,000.

"It's a Wise Child," Belasco (12th week) (C-1,050-$3.85). Continues one of the strongest draws, both agency and box office; great pace of $23,000.

"Jenny," Booth (3d week) (CD-708-$3.85). Corking business so far; second week went to nearly $17,000, which is capacity here; should make a run of it.

"Journey's End," Miller's (32d week) (C-946-$4.40). One of the biggest money-makers on the list; English drama consistently getting capacity houses; $19,000.

"June Moon," Broadhurst (3d week) (C-1,118-$3.85). Broadway's new leader among the comedies; first full week's gross nearly $27,000.

"Karl and Anna," Guild (3d week) (CD-914-$3). About $15,000 from subscriptions last week; doesn't figure to last over six weeks.

"Ladies of the Jury," Erlanger's (1st week) (C-1,520-$3). Presented by A. L. Erlanger and George C. Tyler; written by Fred Ballard; well regarded out of town; opened Monday.

"Let Us Be Gay," Little (36th week) (C-940-$4.40). Proved its class by consistent business and against season's new productions; topped $12,000 last week.

"Maggie the Magnificent," Cort (1st week) (CD-1,042-$3). Presented by Lawrence Rivers; written by George Kelly; looked very good out of town; opened Monday.

"Many Waters," Maxine Elliott (5th week) (CD-924-$3.85). English comedy drama getting agency support, with the call principally for lower floor locations; $14,000.

"Remote Control," 48th St. (7th week) (D-969-$3). Going along to fair trade, but hardly up to expectations; around $9,000 or a bit more.

"Rope's End," Masque (6th week) (D-700-$3). Morbid murder piece from London holding to fairly good business, too, at about $10,000; night trade good; matinees weak.

"Scandals," Apollo (5th week) (R-1,168-$5.50). Grossing over $41,000, which is capacity; revue should make a season's run of it.

"See Naples and Die," Vanderbilt (5th week) (CD-771-$3). Doing moderate trade; last week with good week-end the takings were around $9,000; must improve to stick.

"Scarlet Pages," Morosco (7th week) (D-906-$3.85). Grosses are satisfactory though not exceptional; last week about $14,500 and okay.

"Sketch Book," 44th St. (17th week) (R-1,385-$6.60). With a claimed $44,000 gross, revue went into list's leadership last week; figure is about $10,000 more than best at Carroll, where show originally played; bigger capacity here.

"Soldiers and Women," Ritz (8th week) (CD-945-$3.85). Another moderate draw; business estimated between $8,000 and $9,000 and doubtful of making coin.

"Street Scene," Playhouse (42d week) (C-830-$3.85). Some smash this one; sells out all performances and is on the way to the year mark; $19,000.

"Strictly Dishonorable," Avon (6th week) (C-830-$3.85). A sure hit and capacity from the start; business goes to $19,000, which is amazing figure in house of this capacity.

"Stripped," Ambassador (1st week) (CD-1,200-$3). Presented by the Shuberts; written by Jane Murfin with Lionel Atwill starred; opened Monday.

"Subway Express," Liberty (5th week) (D-1,202-$3). Appears to have enough novelty to carry it along for fairly good run; paced over $14,000.

"Sweet Adeline," Hammerstein's (8th week) (M-1,265-$6.60). No musical any stronger than this one; sells out all performances with the gross close to $43,000 weekly.

"The Booster," Bayes (1st week). (D-860-$3). Independently presented; adapted from Vienese by Nathaniel E. Reid; opens Thursday (Oct. 24).

"The Channel Road," Plymouth (2d week) (C-1,042-$3.85). Opened late last week with sharp difference of opinion; despite notices show did good business thereafter.

"The Criminal Code," National (4th week) (D-1,164-$3). Doing promising business; gross estimated a bit over $12,000 and engagement should be satisfactory.

"The Little Show," Music Box (26th week) (R-1,000-$4.40). Among the most favored of the musicals; sells out right along with the pace close to $26,000.

"The Middle Watch," Times Square (2d week) (D-1,057-$3). A midweek premiere; notices not so hot and although agencies bought chances still indefinite.

"The New Moon," Imperial (58th week) (O-1,446-$5.50). Perked up last week with the gross around $28,000; best figure in some time for long run operetta.

"The Nut Farm," Biltmore (2d week) (C-1,000-$3). In doubt; first full week the gross was $5,000; must improve that pace considerably to stick.

"The Street Singer," Shubert (6th week) (M-1,395-$5.50). Going along to comfortably good business, although not a capacity draw; $26,000.

"Week End," John Golden (1st week) (C-900-$3). Presented by Bela Blau as a first production try; written by Austin Parker, a new name too; opened Tuesday.

"Whoopee," New Amsterdam (44th week) (M-1,702-$5.50). Holds to big money, last week again around $42,000; should easily run to Christmas and maybe longer, bettering a year.

Special Attractions—Little Theatres

"Abraham Lincoln," Forrest; revival presented by William Harris, Jr.

"The Tailor Made Man," Gallo; revival; brought in from road.

"Harlem," Eltinge; repeat date; opened Monday.

"Mlle. Modiste," Casino; revival; moved down from Jolson's; indefinite try.

"The Silver Tassle," Greenwich Village; Sean O'Casey's Irish drama; opens Thursday (Oct. 27).

"Naughty Marietta," Jolson's; third of Victor Herbert revivals here.

"Bonds of Interest," Hampden's; revival.

"Lolly," Assembly (formerly Princess); title changed from Roundabout"; opened last week.

Civic Repertory; 14th Street.

"After Dark," Rialto, Hoboken; revival; 16th week.

Plays On Broadway

THE CHANNEL ROAD

Comedy drama in three acts presented by Arthur Hopkins at the Plymouth Oct. 17; written by Alexander Woollcott and George S. Kaufman; story suggested by Maupassant's "Boule De Suif"; staged by the producer.

Pierre.....William Young
The Widow Beauvais.....Marie Bruce
Corporal Kleinert.....Paul W. Dorn
Private Schwartz.....Bjohn Koefoed
Private Rosenberg.....Edmund Loewe
Dr. Courtois.....Edgar Stehli
Therese.....Anne Lubow
Dorfman.....Martin Noble
Henri Le Fevre.....Seldon Bennett
Count De Mallet.....R. C. Johnsrud
Mademoiselle Elise De Mallet. Edith Van Cleve
Madame Le Fevre.....Peggy Conway
Sister Celeste.....Mildred Beverly
Sister Caroline.....Juana Allraum
Madeleine Rousset.....Anne Forrest
Lieutenant Engel.....Siegfried Rumann
Fiddlers.....{Louis Schmidt, Louis Kruger}

Perhaps too much was expected of "The Channel Road" because of its sponsor, Arthur Hopkins, and the authorship—a former critic of the drama and a dramatic editor—Alexander Woollcott and George S. Kaufman. The latter has counted in several of Broadway's favorite attractions these past several seasons. As for Woollcott, it is his first shot. The play seemed overwritten, a bit windy at times and on the whole a quiet interlude.

What some of the more than friendly first night audience expected was the Kaufman satire. Indications are, however, that his part of the collaboration was more technical than contributive. Laughter has little part in "The Channel Road," originally a short story by De Maupassant in an ironic mood. The time is that of the Franco-Prussian war, 1870, and naturally a costume affair.

To a wayside Normandy inn comes a coach with French citizens en route from Rouen to Dieppe. The party is made up of two business men, one with his wife, the other with a flinty spinster sister. In addition there are two nursing nuns on their way to the wounded in a hospital at Havre. Finally there is Madeline Rousett, frankly rated as a woman who conducted a house of prostitution in Rouen. All have safe conduct passes through the German lines. The other women, save for the nuns, have been offended at being forced to travel with Madeline.

The French village is in the hands of the enemy and a Prussian lieutenant is in charge, quartered at the inn. Lieutenant Engel is a courteous if strict Prussian officer, a keen fellow and elegantly dominant. To the demand for a change of horses, he calmly refuses and forces the travelers to remain at the inn. The business men protest the procedure and take particular umbrage when Madeline refuses the request of the lieutenant to see him privately later. She is French, with an aversion to Prussians. Indeed, she had choked one of the German officers in her "house in town," but had bought her way to a safe conduct pass.

It is Christmas eve. The respectable element in the party scheme to make friends with Madeline, that she might be induced to accede to the lieutenant's desire. The bowl of spiced wine does the trick. Madeline does go to the lieutenant's quarters after admitting she has had one glass too much.

But it isn't really because of Madeline that the lieutenant has held up the travelers. He perceives the actual reason of the journey, so far as the business men are concerned—escape to England with jewels and money. As the Prussians have levied heavily upon France, he sends word to headquarters querying the wisdom of permitting the wealth to escape. And the reply justifies him, only Madeline and the nurses being permitted to continue.

Arthur Hopkins without variation does the unusual in the theatre. His "Channel Road" is peopled with several players from the German theatre. The outstanding figure is Siegfried Rumann, the Prussian lieutenant, and what a man he makes of himself! True he has many long speeches, but the more he talks the more effective he seems to be. Standing at attention he smilingly took a number of curtains, then grasped the hand of Anne Forrest, the other dominant character.

Miss Forrest is the courtesan, who conceded to the selfish aims of her self-righteous fellow travelers. There are moments of intense interest when Miss Forrest tells of her early life and her luck in the climb to comfort. Edith Van Cleve is the spinster with her nose in the air and her jewels in her boots. She is meant to be hateful and is. Several of the others held attention but fleetingly.

"The Channel Road" looks like a limited class draw. It will get some agency support, but is doubtful of popularity. *Ibee.*

DEEP CHANNELS

Three-act comedy-drama by J. W. Von Barre and Paul Krafft, presented by the former. Staged by Joseph Edmond Soraghan and Hershel Mayall. At the Waldorf, New York, Oct. 18, at $3. Piece is in one set and calls for four men and four women.

Peter.....Robert M. Hicks
Karl.....Jesse W. Le Roy
Marie.....Angie Allen
Dr. Mueller.....Stephen Clark
Baron Von Sturm.....Jack Soanes
Greta.....Frances Johnson
Martha.....Helen Spring
Meena.....Elizabeth Delmore Ferris
Ghekko.....Alfred Fink

Cast of misfits in a play that couldn't be made endurable by an all-star personnel. In writing, producing and acting effort is plainly and painfully amateur and there is no good reason why it should be noticed here or elsewhere except as a routine record.

Billed as "a play of seduction," is a warning it is one of those things that tries hard to be daring as a means of calling attention to itself. It touches upon the subject in an entirely conversational way, but not so that it could arouse any interest.

Locale is Germany and characters are the daughter of a wealthy country nobleman who throws herself into the arms of her father's groom, apparently as a kind of laboratory experiment. She doesn't enjoy the experience and suffers from remorse until a sophisticated woman friend (she's the father's mistress, but why dwell on trifles?) explains that the seduction business was merely an episode and doesn't matter one way or the other. Whereupon the young thing perks up and marries a very respectable doctor of the neighborhood.

These murky ideas are conveyed through the most remarkable maze of stilted talk the metropolitan stage has heard in many a day, delivered by an astonishingly bad lot of players.

Play saw the brief light because the house happened to be vacant, due to a booking mixup and the incident will be closed with this week, assuming that it continued after the opening performance, when the audience lost control of itself at time, and began to walk long before the last curtain. *Rush.*

Maggie the Magnificent

Comedy-drama, presented by Laurence Rivers, Inc. Written and staged by George Kelly. Two sets. At Cort, New York, Oct. 21.

Katie Giles.....Mary Frey
Etta.....Joan Blondell
Margaret.....Shirley Warde
Mrs. Reed.....Marion S. Barney
Mrs. Buchanan.....Mary Cecil
Ward.....Frank Rowan
Elwood.....James Cagney
Mrs. Groves.....Doris Dagmar
Burnley.....J. P. Wilson

Jarringly titled and written in bunches, this comedy-drama by the oft-blessed George Kelly nevertheless radiates a quiet charm which saves it from outright flop classification. Just a short stay will take care of the customers.

Most apparent in the leisurely performance before an exceptionally friendly first night audience was the wide contrast between Kelly's writing at its best and at its worst. A proposal of marriage by a young man to a young woman was so devoid of normal emotion as to be almost a thesis, yet the logic and appeal to any recognizable intelligence were so neatly formed in words that no one sneezed at the awkward finishing clinch.

An example of Kelly writing while thinking of eating a sandwich is the rambling manner in which he establishes a character while giving the plot a rest. It happened often. Even his best friends shifted restlessly.

"Maggie the Magnificent" is the mother-manager of a divergent household. Her daughter has inherited an indubitable load of class from the deceased father, an artist, and is given a merciless raspberry by the cruder relatives. The son, a soda jerker, has married what looks like an 8th avenue pickup, and is driven to bootlegging to satisfy the bride's desire for flash.

In a burst of fury at the daughter's snubby attitude, Maggie slaps her on the cheek and the daughter blows out to live in the home of a rich family for whom she works. Maggie next finds out her son's wife is hitting it up in Atlantic City with a gent who can give her furs. Then she discovers the son is bootlegging.

But Maggie is made helpless by her own past, when it leaks out that she was forced to marry years ago because of pre-marital indiscretions with the now deceased artist. That makes her a lemon as an apostle of righteousness, even though she is a good woman at heart or somewheres.

Exposure of the past changes Maggie from magnificent to piteous, and the clash of natures as done by Marion S. Barney makes a compelling bit of drama.

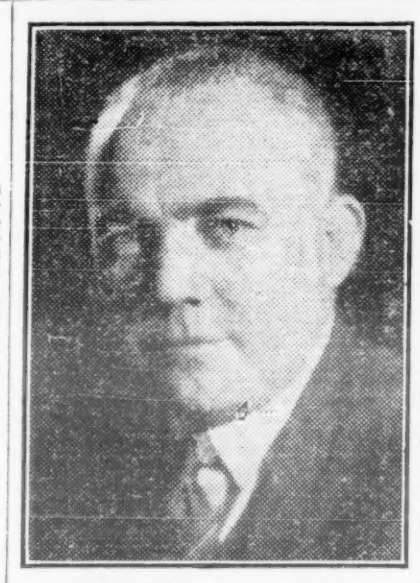
Third act windup has the daughter about to marry an unobtrusive, sympathetic boy who has dogged her tracks throughout the play. Son is to quit bootlegging and get a divorce from his hussy. Mother will have him as an excuse to continue housekeeping.

Love interest is almost non-existent, reaching its very mild peak in the unemotional agreement to marriage by the daughter.

Once established, the characters are cleverly written and played. Comedy, starting and finishing the play, is furnished by James Cagney as the soda-jerking son and Joan Blondell as his commercially sexed bride. Miss Blondell did exceptionally well with highly flavored lines. The intelligent, refined daughter, fitting so incongruously in the rough household, was clearly defined by Shirley Warde and at times too forcibly presented to maintain sympathy. Particularly true in the scene where she is unaffected by her mother's breakdown and coldly tells her she never did like her.

The convenient medium who kept all characters informed of each other's activities was a boarder in the home, acted by Mary Frey, without chance for or attempt at distinctiveness. Marion S. Barney very good as Maggie, domineering but still human. Frank Rowan as the daughter's fiance was submerged, waiting for his proposal scene.

A drama that starts as comedy and ends likewise finds difficulty in convincing. "Maggie" is not an exception, and must live only on its scattered high points in both classifications. *Bing.*



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GREAT DAY

Musical comedy in two acts and seven scenes. Presented by Vincent Youmans, with music by himself. Book by W. Duncan and J. Wells. Lyrics by William Rose and Edward Eliscu. Dances staged by LeRoy Prinz. R. H. Burnside and Frank M. Gillespie stagers of dialog. Principals, Mayo Methot, Alan Prior, Walter C. Kelly, Billy Taylor, Vanessi, Miller and Lyles, Ethel Norris, John Hayes, Maude Edburne, Lois Deppe; 20 dancing girls, eight show girls, eight chorus boys, 40 colored jubilee singers. Opened Oct. 17 at Youmans' Cosmopolitan, New York. $5.50 top.

New musical finally opened Oct. 17 after several postponements has such an excellent song foundation that it deserves a run on its music alone. But "Great Day" hasn't much of a chance because its book has been badly handicapped with inferior dialog and uninteresting motivation.

What seems to lick the show is the effect of the dialog upon the players, making them seem futile when not down front for specialties. There is no outstander in the cast, as no one in the cast has any great chance to step out. The one or two exceptional opportunities are not fully grasped.

This is a musical comedy with plenty of music and no comedy.

Vincent Youmans, the producer, is programmed for all of the music, and the contrast of his resourcefulness as a composer against his ability as producer, with 'Great Day" as an example, stands out.

As the music comes first in the show, the music calls first for summation. "Happy Because I'm in Love," the love song; "More Than You Know," torch ballad restricted to the leading woman, and "Without a Song," sung as a spiritual by "Great Day's" colored jubilee chorus of 40, should be a trio of hits, with at least two of them hardly to be doubted.

The balance of the score, including the incidentals and another pleasing number here and there, serves very well, indeed.

Extravagant production rates just back of the songs on the good side. While that same extravagance is noticeable throughout the show.

A lot of money sunk into "Great Day," and, though not always spent to best effect, is easily noticed. Much of it used up by indecision in the early stages, when rehearsals were panics and the premiere date was bounced around until they were ready to chance an opening. "Great Day" can't use any more remaking, other than rewriting of the book, and it's too late for that now.

Youmans' best chance with "Great Day" is in the musical's picture possibilities. One of the large film producers already reported interested, making the show's picture chances good.

For the films there will have to be different dialog, unlike that in the stage production, which left a void between each song or dance and gave half of the opening night's audience an alibi to walk 10 minutes before the finish. They had heard so much-good music previously they were certain no more was to come, and as there was little else besides music, they lammed. On its opening night, with the usual part-friendly crowd in, "Great Day" didn't reap enough at the finish to allow a bow for its players.

The book tells in an inept way of a young engineer who successfully dams a bad levee break during the Mississippi flood. There are plantation and levee scenes and one in a gambling casino, where the heroine is forced to go to work as hostess from lack of funds after selling the old plantation.

There is a secondary love affair between the company juves, and a third staged by a comedy old maid and the local judge, with the latter on the defensive. The laughs usually created by such combination are not forthcoming in this instance, in spite of Walter C. Kelly's fine job in the judge role. Like the rest, he hasn't anything smart to say.

Mayo Methot has been brought from the legit as leading woman, and remains legit with talk most of the time. Above all, Miss Methot, a refreshing type, looks good. But her singing just slips over and her few attempts at dancing are just attempts. She has one spot that, had she the vocal and trouping tricks, would have made her overnight another Libby Holman. It's the singing of the torcher, "More Than You Know," with the stage all to herself and a spot in the plot for the song. Miss Holman, Helen Morgan or Miss Etting would have leaped to the top of the show with that one number. For Miss Methot, who can rely on her personal charm, is was merely the chief point in her evening's performance.

A surprise in cast results was the wide miss by Miller and Lyles, the colored comics, working under cork, as members of the plantation's colored staff. They have three comedy spots in the show, never finding a successor to "Deducts Got It," although trying mightily by establishing themselves as confiscators of plantation funds, and attempting to straighten out the books. Using pop-priced cross-fire material in this $5.50 show didn't work.

Vanessi enters briefly as a specialist with a part in the casino scene toward the first act's end. As the Spanish dancing mistress of the villainous casino owner, who on the side makes things tough for the heroine, Vanessi looks the part, and tops off a Spanish dance with her peacock strut. It landed with a few other specialties in the show, among them the tap dance on her toes by Ethel Norris, playing opposite Billy Taylor in the juvenile love match. Taylor, with not much to say or do, is under the handicap of being on too often with no material, and doesn't click as he has in other shows.

Alan Prior, the hero, vocally good; but outclassed at dramatics when opposite Miss Methot.

Wasting a faithful performance on a bad part was the fate alloted to Maude Edburne, the old maid character. Miss Edburne's role is hopelessly weak.

Lois Deppe, another colored principal besides the comedy team, leads the chorus of 40 in their group singing, becoming another entrant among colored baritones in the musicals. He's a powerful singer.

The jubilee singers, with women predominating about two to one, landed the one solid smash of the show when singing "Without a Song" in the second act. That made it appear the title of the show had been bestowed on the wrong number. "Great Day," sung previously by the colored chorus, sounds weak by comparison.

Dancing chorus of 20 girls (white) looked well trained in several smart ensembles, with the eight tall and beautifully gowned show girls usually on the stage as background. Also eight chorus boys help to make the background look important.

A scenic flash arrives at the beginning of the second act, and almost makes the score look different. This is the break in the dam, involving some dirty work by the villain and the heroics of the hero. The break makes an exceptionally realistic picture and is a good bit of staging.

A moment later, however, the show reverts to the slow pace previously set and maintained. *Bige.*

THE MIDDLE WATCH

Farce-comedy in three acts presented at the Times Square by Arch Selwyn and Charles B. Cochran; written by Ian Hay and Stephen King-Hall; staged by Hay.

Marine Ogg.....Alfred Wellesley
Ah Fong.....George Carr
Captain Randall.....Robert Mawdesley
Fay Eaton.....Dodo Watts
Flag Lieutenant.....T. W. Sleigh
Marjorie.....Venetia Dormer
Nancy Hewitt.....Enid Menhinick
Commander Baddeley.....Michael Shepley
Charlotte Hopkinson.....Madge Whiteman
Admiral Sir Hercules Hewitt.....Fred Kerr
Mary Carlton.....Ruth Abbott
Lady Hewitt.....Annie Esmond
A Sailor.....James Carter
Captain Maitland.....John Boyne Rowe
Corporal Duckett.....George Carr

"The Middle Watch" is very British. They thought innocent high jinks aboard a man-of-war, H. M. S. Falcon, qiute a bit of fun over in London, but it is questionable whether Broadway will think the same way about it. Rather mild, all in all.

It is the second of the London successes offered this season by Mr. Selwyn and Mr. Cochran, who recently presented "Many Waters" over here. Among those still to come is "Bitter Sweet," a highly regarded operetta, which will have the Ziegfeld name also attached.

The second act of "The Middle Watch" is its strength. The third act tapers off after as obvious a bit of business as could be imagined. Two girls happen to be aboard a warship all night, the picket boat having gone out of commission. As the admiral's wife has come aboard, the captain sends the damsels to the deck outside his quarters. It is arranged they climb to the deck above by a ship's ladder. Of course, the old girl sees them through the window of the door.

Gold braid abounds in this little farce, and as for Fay Eaton and Mary Carlton, who couldn't go ashore, there were pajamas. Fay is engaged to the captain of the royal marines. Mary is an American actress who somehow found her way to a port in China, where the Falcon was stationed. They are quartered for the night in the captain's guest cabin. At first he is vexed at the situation, the presence of women aboard the ship being sadly against regulations. Captain Maitland is a handsome bachelor. It isn't long before he is more than interested in the saucy Mary Carlton. He has a little place in an England village and is expectant of retiring there. After the fussy old admiral is mollified and excuses the presence of the girls aboard, it looks like everything is going to be all right. There is another engaged couple around, the ship's youngish commander and the admiral's daughter being that way, too.

Nautical comedies are not common, but aside from the cockney lingo of the non-coms there isn't much to laugh about. That dignified old actor, Fred Kerr, as the admiral gives an excellent performance. The attractive Ruth Abbott, the only American player in the cast, as Mary Carlton, is a bright spot in the performance, though assigned to Americanisms slightly out of date. John Boyne Rowe, the captain; Dodo Watts as Fay, the girl who starts the whole thing by wanting to stay to dinner to be near her fiance. Alfred Wellesley, as a corpulent marine, George Carr, a Chink servant, and Michael Shepley, the commander, had most to do among the others.

"The Middlle Watch" is done well enough in its artless British way, but is doubtful of sticking for more than a limited time. *Ibee.*

LADIES OF THE JURY

Farce comedy in three acts presented by A. L. Erlanger and George C. Tyler at Erlanger's, Oct. 21; Mrs. Fiske starred; staged by Harrisen Grey Fiske.

Mrs. Livingston Baldwin Crane.Mrs. Fiske
Lily Pratt.....Claire Grenville
Cynthia Tate.....Eunice Osborne
Mayme Mixter.....Hallie Manning
Mrs. Dace.....Elsie Keene
Mrs. Maguire.....Marie Hunt
Jay J. Pressley.....George Farren
Spencer B. Dazey.....Sardis Lawrence
Alonzo Beal.....J. H. Stoddart
Tony Theodophulus.....Vincent James
Steve Bromm.....Walter Kinsella
Andrew MacKaig.....George Tawde
Judge Fish.....Wilton Lackaye
Halsey Van Stye.....H. Dudley Hawley
Rutherford Dale.....C. W. VanVoorhis
Dr. Quincy Adams James, Jr. William Lorenz
Art Dobbs.....Al Roberts
Mrs. Gordon (Yvette Yvet).. Germaine Giroux
Evelyn Snow.....June Mullin
Susanne.....Vanda Curci
Clerk of the Court.....Edward Powell
Court Reporter.....Virginia Murray

Close on the heels of a flood of murder mystery dramas comes Mrs. Fiske in "Ladies of the Jury," a travesty upon a murder trial. The play is so highly farcical that it almost becomes burlesque. Without Mrs. Fiske it might not be worth while. But because of her it should be of the repertory that George Tyler and A. L. Erlanger plan for her.

The dialog takes place within a court room at Rosevale, N. J., and in the jury room. Upon the bench is Wilton Lackaye in as graceful a role as he has had in memory. He appears only in the first act, but with two such fine players as Mrs. Fiske and he, the going could hardly be less than enjoyable. The second act seemed to lag but the third was hilarious. A number of social registerites greeted Mrs. Fiske and Mr. Lackaye with great enthusiasm.

Fred Ballard had his nerve in

writing a play wherein so grave a charge of murder is tried in court amid humorous interludes, only later to twist the story into farce. Credit Mrs. Fiske and her company with doing so well by the play.

A former chorus girl, wed for a year to a middle aged Jerseyite, is accused of killing him. Seems she had tired of the suburban routine and run off to Broadway for a week. Upon her return there was a quarrel. The husband is shot and the wife accused. The maid testifies that Mrs. Gordon, a French girl and former chorister, had admitted killing her husband and that she had been offered a large sum to say that it was suicide.

The trial scene is far from complete, in fact it is almost shoddy. There are six women and six men on the jury, principally types. The last to be sworn in is Mrs. Livingston Baldwin Crane (Mrs. Fiske), of New Jersey's upper crust and well acquainted with the judge. They exchange pleasantries. The trial becomes a mixture of comedy and drama, Mrs. Fiske rising to ask questions of the witnesses, the attorneys and the bench.

The first ballot of the jury is 11 to 1 for conviction, Mrs. Crane holding out and stating she knows by instinct that Mrs. Gordon is not guilty. In the intervening two days Mrs. Crane proceeds to cajole, vamp and win over to her side all the others save two, the crabbed foreman and a spinster. It is early morning of the third day that victory is hers, amid a scene of curious mixture.

Mrs. Fiske was buoyant as Mrs. Crane who believed the testimony of the maid was false and who sensed the hand of Chauncey Gordon, an off stage character who, with Mrs. Gordon out of the way, would come into the wealth of his uncle. The star seemed to enjoy herself, as did Mr. Lackaye. There were times when her speech failed to carry more than half way back in the house. Erlanger's, however, is a place of large capacity and the original plans were for Mrs. Fiske to come to the Avon (formerly the Klaw). However, that theatre is set with "Strictly Dishonorable."

All the jury had innings during the second and third acts, those standing out being Hallie Manning, George Farren, George Twade, Vincent James, Claire Grenville and Walter Kinsella.

"Ladies of the Jury" is no indicated hit but it should serve Mrs. Fiske well for a moderate engagement and then she will likely proceed with her repertory. *Ibee.*

JEW SUSS

(Yiddish)

Maurice Schwartz's Yiddish Art Theatre presents translation from Lion Feuchwanger's play of same name in three acts and four scenes. Direction and Yiddish version by Schwartz; settings by Boris Aronson; music arranged by George Tueller. At Yiddish Art Theatre, New York, beginning Oct. 18.

Karl Alexander, Duke of Wurtemberg ..... Maurice Schwartz
*Joseph Suss, Privy Councillor ..... Samuel Goldenburg
General Remchingen, Minister of War ..... Louis Weisberg
Philip Heinrich Weissensee, Pres. of Church Council ..... Isidore Cashier
Johann Heinrich Strum, Chief Sec. of Estates ..... Morris Strassberg
Schulteiss Binder of Settinfels ..... Michael Gibson
Master Rudolph Amandus Schober ..... Mark Schweid
Rabbi Gabriel (The Magus), Suss' Uncle ..... Lazar Freed
Rabbi of Frankfort ..... Jacob Mestel
Courier from Stuttgart ..... Pincus Sherman
The Hangman ..... Gershom Rubin
Suss' Secretary ..... Joseph Greenberg
Suss' Mother ..... Anna Appel
Tamar, Suss' daughter ..... Judith Abarbanell
Magdalen Sibylle, Weissensee's daughter ..... Bertha Gersten
Graziella, Opera Singer ..... Stella Adler
The Duke's Attendants and Servants, Suss' Lackeys and Servants, Guests, Princes, Court Ladies.

*The role of Joseph Suss will be alternated by Maurice Schwartz.

Yiddish Art Theatre, under direction of Maurice Schwartz, starts on its 12th season of presenting literary and artistic plays. If location means anything then Schwartz's company seems favorably esconced this year at 28th St. and Broadway, formerly Proctor's 5th Ave. Schwartz is understood to have taken a lease for but one year on the house. It still remains a moot question whether a Yiddish art rep company can flourish in New York, even on the subscription basis it is on. Even more than for its English speaking contemporaries this seems quite a task.

Opening night found less than a half filled house for the first act and even less than that by the last. It was evident that to the majority of the audience the lines and action of "Jew Suss" were over their heads. Nudging and querelous looks all over the house corroborated this. And yet the Yiddish Art Theatre with Schwartz at the helm has done a splendid piece of work with the dramatization of Feuchtwanger's best seller, "Power."

The undertaking was a difficult and laborious one. Scope of the novel permitted only a few extractions of major incident around which to build the play. The Yiddish translation and direction were even more of a task that Maurice Schwartz more than capably handled with judicious cutting and intelligent phrasing, unless this is the same version as current in London in English.

It is a tribute to the Yiddish theatre in general, but for its box office another and sadder story. Dramatic and sentimental value if "Jew Suss" is powerful enough to arouse any cultured and high thinking Jew, but that type apparently seems to shun the Yiddish theatre, its principles, traditions and aspirations, if any, of either at present.

Schwartz outdid himself in this production. There are three sets in the play that would be a credit to any house on Broadway.

In essence the story of "Jew Suss" deals with the rise and fall of an amazing German Jew in the 18th century, whose financial genius made him the virtual ruler of a kingdom. The historical truth of such a character seems to have been established somewhere by someone, but never generally accepted.

A web of intrigue and political machinations is woven around this magnetic personality, who wheedles the reigning Duke at will.

The profligate and lecherous Duke, tiring of his women at court, discovers the pious and poetic daughter of Suss who had been hiding her away from his world, with his uncle, the Magus, an ancient and venerable Cabalistic visionary. It is he who foretells of the Duke's demise over a woman previously in the story. That prophesy comes true when the Duke attacks the young girl and she jumps to her death to escape.

Suss arrives too late but does not display his emotions to the Duke, planning vengeance. He accomplishes this as his last master stroke and thereby condemns himself to death. Efforts are made to save him. Suss's mother tells him his father was a Gentile and by declaring himself could save his life. But having ascended to power and affluence as a Jew, Suss decides to go to his death as one. He is led away to his execution with a rabbi ministering spiritually to him.

Mr. Schwartz in the title role is all the character called for. At the close of the second act he revealed a histrionic strain that was faultless in execution. Second only to Schwartz was Samuel Goldenburg, sterling performer, who, it is announced, will alternate with Schwartz in the title part. Goldenburg lived every moment as the Duke, never deviating even slightly. Of the rest of the cast, some distinctive work was done by Lazar Freed, the mystic Magus, and Bertha Gerston.

Stella Adler, one of the Adler clan, playing a courtesan, caused quite a laugh when after rattling off a line in French, she came back with "Ich Hab Dir Gezughtt" in Yiddish. More of this assimilated language was in evidence all through the play, but pardonable under the circumstances.

With "Jew Suss," the Yiddish Art Theatre has started off commendably in its newest location, from an artistic point of view. As a money making organization, it probably will be the old story.

LOLLY

Comedy in three acts by Fanny Heaslip Lea. Presented as first play of subscription series by New York Theatre Assembly. Staged by Walter Greenough, managing director of Assembly. Mary Young featured. At New York Theatre Assembly (formerly Princess), Oct. 16, at $4.40 top.

Laura Carroll ..... Elinor Bedford
Jeff Robertson ..... John Brewster
Daniel Gaylord ..... Hugh Miller
Mrs. Hoyt ..... Mary Thayer
Mr. Hoyt ..... Howard Claney
Lolly Carroll ..... Mary Young
Waiter ..... Alvin Kerr
Walt Rolland ..... Harvey Sayers
Louis Shane ..... Daniel Coxe
Francine Delmar ..... Betty Sherwood
Mrs. Fairfax ..... Eileen Douglas
Miguel De Castro ..... Alberto Carrillo

The Theatre Guild, which this new group of serious-minded drama fans strives to emulate, has nothing to worry about in the way of opposition from it. With this poorly written and as poorly acted piece the New York Theatre Assembly makes its debut at the old Princess theatre, as its permanent home.

Gin, lovers, blackmail, gigololsm, puppy love and other ingredients have been mixed by Fanny Heaslip Lea into a three-acter that never gets anywhere and is inept and ineffective theatre. The premise weak, no one could have made much out of the material.

First and second acts are a bore, with the little excitement arriving in the third not sufficient to make up for deficit already established.

After it is planted in many words that Lolly Carroll, wealthy matron, is in the toils of a gigolo, with her snippity daughter and an old lover trying to extricate her, mostly by preachment, the audience learns the gig, is a thief and blackmailer and the resurrected lover is the father of the femme juve lead.

The only possible moral the play points is that wealthy widows should stay shy of sleek-haired interior decorators, without dough, who speak with a foreign accent and love poetry.

Mary Young (Mrs. John Dickey Craig) plays the whoopee-loving matron as well as it could be played. The part calls upon her to be motherly in a modern way and romantic and drunk in turns. Her efforts partly miss the mark with Hugh Miller opposite her, a stiff and prosaic character.

WEST END STOCK

(National Colored Players)

Harold Hevia's National Colored Players in stock at the West End theatre, New York, presented "Crime," the Samuel Shipman-John B. Hymer play, originally produced by white cast at the Fulton, N. Y.

(In order of appearance)

Annabelle Porter ..... Bebe Townsend
Tommy Brown ..... Wm. Shepard
Woman ..... Mary Jenkins
Man ..... Harry Arthurs
Officer ..... Billy Harris
Rocky Mosby ..... George Randol
Spat ..... Ted Blackmon
Dorothy Plamer ..... Ida Anderson
Frank Smiley ..... J. Homer Tutt
Marjorie Grey ..... Hilda Offley
Eugene Fenmore ..... Vere E. Johns
Mouse Turner ..... Richard N. Gregg
Spud ..... James Fuller
Milly ..... Marie Young
Capt. Gargan ..... Harry Myers
Inspector McGuiness ..... Ralph Hendricks
Stenographer ..... Ivan Sharp

In one of the oldest houses in New York's upper section, the West End, on 125th street, is now the home of the National Colored Players, stock that the promoter, Harold Hevia, hopes will be permanent. If that hope is such that it can surmount such small audiences as greeted the Saturday mat then success may crown the effort, but otherwise it's a forlorn hope. About 50 in all on the first floor, mixed audience, with the two upper tiers empty. And with a mat top of 50c, the afternoon gross wouldn't go far in making the ghost the healthy person he should be on pay days.

This is the second week. The idea so far is to give the neighborhood mellers, mystery or murder, for the huge population on the Heights.

This company has as its leading femme Ida Anderson, well known and has a following, but perhaps it only comes out at nights, as it sure was missing Saturday afternoon. The only other woman of note in the cast is Bebe Townsend but showed an inclination to shout her lines and failed to get the real significance to the girlish character drawn by the authors.

The men dominate. This is to be expected as it's that kind of a play and really isn't a good stock piece. It has little to attract the women other than masculine characters, all of the crooky crook class or underworld type.

Of the men those doing the most work and holding their own were George Randol and Vere E. Johns. The former in particular has quite a name among the straight-drama loving folks of Harlem; he has a breezy personality and steps into the dialog like a seasoned trouper. The chief crook part was taken by Johns, of commanding stage presence, and dresses well. He made several changes of suits and was sheikish in each. That should prove of interest to the femmes going strong for stage sheiks.

In the supporting category comes William Shepard, Richard N. Gray, James Fuller and Ted Blackmon. Of these Gray handled what little comedy there was and showed possibilities of doing something with a part calling for some genuine commeding.

The West End may be an old playhouse but it didn't look so ancient inside or out. Display of bunting also helped. Fresh paint has also worked wonders.

The company on its "Crime" work alone is worthy of patronage. The colored people should take sufficient pride and encourage it accordingly, but if Saturday's audience is any criterion it can't last long. It is too large a company for the bankroll until the b. o. tide turns.

"Crime" was to be followed by "The Gorilla."

The idea is all right and the company a good one on the average. Yet 50 persons is a heartache even to a colored stock troupe. *Mark.*

DIVIDED HONORS

Comedy in three acts by Winnie Baldwin. Produced by K. A. I. Productions. Staged by William B. Friedlander. Opened at Forrest and shifted to Belmont, New York, Monday evening, Oct. 14.

Mary Lane ..... Doris Freeman
Kenneth Stewart ..... Richard Bowler
Angela Bannerman ..... Jane Kim
Anna ..... Jeanne De Me
Vina Chase ..... Glenda Farrell
Detective ..... Philip Heege
Police Officer ..... Ralph J. Bolley
Police Officer ..... Charles Adams
Police Officer ..... Edgar Henning

A weak sister that starts off splendidly, has a corking first act and then digresses into a maze of actionless talk that puts two strikes upon its chance of survival. Winnie Baldwin, formerly of vaude, authored and probably the vaude formula fooled her. In vaude you've got to give it to them snappy. Maybe that's why Miss Baldwin was at her best in the first act.

Plenty of action and plenty of wisecracks in that first act, which shows promise of a lively evening. After intermission came the letdown.

The story is almost archaic. The new slant is that the authoress has dames are angling for a struggling author and the latter is struggling to get away from them. His boyhood flame, Angela, gives him the ozone for the wealthy elder Bannerman, but keeps in touch. Kenneth Stewart, the scribbler, still has a strong yen for Angela, but goes on the loose with some Greenwich Village comrades and wakes up with a wife, the former Vina Chase, whom he rushed to Greenwich, Conn., and matrimony resulted when in his cups.

That would make a perfect triangle were it not for Mary Lane, sister of a dead pal who is living with Ken in his studio. A nice gal even without chaperone, but it's okay. All three dames angling for Ken and interrupting his completion of the great American novel. Angela's hubby passes on. Ken is jubilant but still stuck with a wife. There's a skirmish and Angela is conveniently bumped off via a backstage shot. Mary did it but Vina takes the blame, declaring her dad had often told her she could get away with murder and now she's calling his bluff. Vina senses that Mary wants Ken and after her acquittal Vina comes back to tell the lad she's through. There it is.

Glenda Farrell romps away with the show through her corking delineation of Vina Chase, the poor little rich girl who stops at nothing for thrills. Miss Farrell's pseudo hard-boiled dame in opening act is superb and her emotional work later is equally good. Jane McKim is splendid as Angela. Doris Freeman gives a good account as the kittenish Mary, while Richard Bowler does not register heavily as Ken, the target all the gals are shooting at.

"Divided Honors" is entertaining in spots, but hasn't much chance. They may prolong its run at the Belmont through cut rate aid, but it's not there. *Edba.*

OUT-OF-TOWN REVIEWS

THUNDER IN THE AIR

(2d Review)

(Previously reviewed from London)

Chicago, Oct. 17.

Post-war psychology drama by Robbins Millar, in three acts. At Princess Oct. 15 by Dramatic League of Chicago. One set; cast of 11. Staged by F. Cowles Strickland and Laura D. Wilck.

Dorothy Stanes ..... Jeannette Sherwin
Rev. Arthur Stanes ..... Leonard Willey
Gibbs ..... John Bramall
James Harding ..... Wilfrid Seagram
Major Vexted ..... J. Fischer White
Mrs. Vexted ..... Cecelia Loftus
Miss Newton ..... Edith Harcourt
Pamelia Bentley ..... Selina Royle
A Soldier ..... Robert Haslam
Anna ..... Laura Harding
A Boy ..... Freddie Stange

Comes to Chicago with a splendid English cast to open the inauguration of a new guild, Dramatic League of Chicago, after two months in London.

Play is a touching, powerful "Christmas Carol." It can go four to eight weeks with subscription aid, but would not draw otherwise for any time.

Excellent cinema possibilities, and with doctoring could be made into a psychology thriller.

Opens with a seance in the home of Major and Mrs. Vexted in England, 10 years after the death of their son, killed in the war. Guests feel uneasy. Theory is advanced the dead live only in one's memory.

On this hypothesis the dead boy appears, assuming, for those who see him, the character in which they recall him. To Pamelia Bentley, his fiancee, he is a young, graceful sweetheart; to Dorothy Stanes, her lover; to Dorothy's husband, Rev. Stanes, a thief; to Mrs. Vexted, a little boy; to James Harding, an accidental guest, the man who saved his life in France.

Hate for the son prevents the father, Major Vexted, from seeing him until the very denouement, when the bitter memories suddenly give way to realization by the father that neglect for his boy sent the young man wayward. A gripping finish as the father is stripped of his pride.

Cast is entirely British except for Jeannette Sherwin, yet the dialog is clear and intelligible to middle westerners. Lines are carefully wrought; action slow but effective, and quality of supernatural carried without gruesomeness. Theatrical license an indispensable aid; rolls of thunder, rain, lightning and a quality of heavy, surcharged atmosphere, achieved naturally by good staging and interpolations in the dialog.

Cecelia Loftus as Mrs. Vexted, the gray-haired mother, and J. Fischer White as her military husband, a harsh, conclusive soul (caustic humor in his lines for the slight relief provided), are superb. Jeannette Sherwin next in choice of those who tower over the others in an exceptional group.

And still not a play for a legit house that lacks special support.

WINGS OF YOUTH

Atlantic City, Oct. 22.

Although Elmer Harris' new drama, "Wings of Youth," mounted for the first time at the Apollo last night, concerns the distressful blunders of what is believed the typical younger generation, it seems chiefly concerned with putting the blame on the male parent for his lack of domestic responsibilities. It is purely sophomoric.

As the "Wings of Youth" begin to flutter, the hero is youth turned 20 who has drunk himself all over the world. You see, his father was too busy making millions and his mother died when he was seven, so the lad just grew up. Out of all the feminine baggage he has ever entertained there is just one little miss of seventeen he's in love with and whose sophistication is about par with the world's wisest.

Boy sails, flies and motors 8,000 miles to have a look at her, only to be greeted with the announcement that she is engaged to a German baron. Again he turns to hard women and hard liquor, because when he's drunk "he can't think how futile is life."

In desperation his father hires Maguire, a specialist in making useful citizens of wastrels out of rich fathers. Then for two long acts the audience is treated to witness the problem of getting this particular cad back on his feet. Not that it mattered much or that anyone would be specially interested in seeing him regenerated.

But the author will have it, and the patience of the audience is rewarded with a grand attempt of the one girl trying to seduce the now strong and clean he-man. All the time you couldn't help but feel the boy had a heart of gold; that though he may have been a loafer, a cynical fresh youngster, he had a certain sense of fair play in social relations, and he took his medicine without whining.

Mr. Harris mixed up a good many wisecracks in his dialog, to which he adds a broad measure of suggestiveness and not a few plain cuss words. His people act and talk like so many shop girls think the smart set act and talk. And the cast, which includes Dorothy Appleby, Hilda Spong, Raymond Guion, Edward Donnelly and John Harrington, do more for the author than he does for them.

Good pap for those under 16. *Weinstaub.*

Peggy's Ghost

Ghost writer of "The Private Life of Peggy Joyce" was Basil Woon. Peggy was a contrib. She frequently jotted in supplementary details stronger than the original.

Woon got $5,000 for the job.

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Personal Management CHARLES MORRISON, 1560 Broadway, New York City

Class Nite Clubs Moving Eastward; Big Season Looked for; Late Start

Despite the dropping of padlocks from Broadway joyhaunts like autumn leaves, the 1929 and '30 season will be the tamest and most orderly in Main Stem history. Among the more astonishing changes effected by the Willebrandt lacing and the curfew pummelling administered last year, is that Broadway's night life is steadily shifting to the East Side and class clubs now outnumber the soft-shirt parlors, for the first time.

Fire and the federal lavellieres have delayed openings one month. Never has the Stem revelry been left at the post so cold! The Richman club, Silver Slipper and Frivolity are already a month behind in the sweepstakes.

November will see the late-starters stepping out to catch the pack. Looks like a 20-8-4 season, with the majority of the entry's entering the stretch on three legs.

For the first time, likewise, Broadway's joy haunts are and will be as well behaved as a fourth offender up for trial. No joint will dare attempt to kick goal by selling liquor, nor will any attempt a sacrifice by transgressing the curfew law.

Observation of the Volstead Act and the 3 a. m. closing hour will knock the receipts for a row of hideaways. Nevertheless the Stem expects a big season.

Exclusive

Most radical is the change of venue observable. The East Side has the Trocadero, Embassy, Vallee club, Casino (near 5th) and three other exclusive retreats preparing to open.

The only class joints left on the Stem are the Lido, Montmartre, Richman and Casanova. There are about eight dress places which will be opposed to about six or seven middle-class Broadway rendezvous.

With Harlem strong opposition and the East Side becoming a threat, the Main Stem hilarity catacombs will have their troubles.

The Casino and Trocadero, serving dinner and supper, are already sure-bets, getting a 90% class trade, the majority from Park avenue. Casino receipts are weekly in the $15,000 class and the "Troc" has risen from $7,500 weekly to the 10 grand ranks.

Among the clubs dark on Broadway now are the Florence, old Forty-eighth, Mirador, New Frivolity, the Frivolity, Casanova winter home, Guinan's old haunt in the Harding, Salon Royale, the Little Club and several others.

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Donald Bain, 20 Lenox Ave., East Orange, N. J.
Phone Nassau 9996

Hotel Service Penalty

Seattle, Oct. 22.

John Savage lost his appeal to the circuit court at San Francisco in the Rose Room case, of Butler hotel, which was ordered closed at 9 p. m. under the abatement law.

The higher court held any restaurant, hotel, etc., which supplied glasses and mineral waters, knowingly, to guests who "brought their own" was guilty under prohibition law. The Butler has long been the night club of the town.

Hamp on Coast

Hollywood, Oct. 22.

Charles Hamp, here from east under year contract to broadcast from Los Angeles, Fresno and San Francisco for the Sussman and Norris Coffee company, five times weekly.

Will be permitted to play 12 weeks in houses in these cities for Keith.

Writers Move

Los Angeles, Oct. 22.

Settled that L. Wolfe Gilbert and Abel Baer will leave the Fox lot Nov. 5 and move into Paramount's song writing department the following day.

CLUB LIDO

New York, Oct. 17.

Swankiest night club in New York and one of the two class spots still operating in close proximity to Broadway, the other being the Montmartre, but the Lido now has an edge in the weekly take because of the calibre of entertainment offered, the Montmartre depending mainly on the draw of the Emil Coleman brand of dansapation. Strictly formal dress at all times, the spot opening after theatre and closing at 3 a. m.

Couvert of $5 throughout the week and the weekly gross, with an average of 200 covers nightly, around $10,000. Frank Garlasco and Mal Hayward operate again this year, as they have been for the past five years, and the service and food, under their management leaves nothing to be desired. Maraschino, the head waiter, is equally as well known in Palm Beach, Miami, Saratoga and Narragansett as he is here, the Garlasco and Hayward combo operating in those class spots during the winter and summer seasons.

Floor show presented but once nightly has Moss and Fontana, internationally known dancers, and Libby Holman, refined torch singer, doubling from "The Little Show." Moss and Fontana do three dances, a waltz, a matthiche and an Argentine tango, showing the last gasp in gracefulness, costuming and cooperation. This pair, who have danced in all the smartest ballrooms on two continents, are still right on top in their profession and rate $1,500 weekly for six shows here, and deserve it, having established themselves as a certain class draw.

Libby Holman, who stepped into prominence with her performance in "The Little Show," is accompanied at the piano by Ralph Rainger, composer of the hit tune, "Moanin' Low," also doubling from that revue. Miss Holman sings "Got a Man on My Mind" and "I May Be Wrong," both pop numbers, and scores with her individualistic way of selling these tunes. Usually encores with "Moanin' Low," the production number, with which she is best identified. This is Miss Holman's night club debut at $600 weekly and a good buy for the Lido operators.

A trip to the Lido is an evening well spent, but don't try to get in the room unless you have on your best bib and tucker and can pass the social censorship at the door.

The Air Line

By Mark Vance

Sleeping Legit

Everybody in the world of amusements, except legit, has gone in for ballyhooing via the radio on a regular weekly basis. There have been patches of legit propaganda, but negligible. Picture people have shown the greatest activity in utilizing radio. Theme songs are getting a continual play.

Vaude has also come to the front of late with RKO adding a half-hour period on WEAF Thursday at 5 P. M. Tuesday night hour on the same station proved sufficiently satisfactory to bring in the additional half-hour program.

Eva LaGalliene is about the only legit producer to work the radio angle consistently. As an alibi producers claim that most plays and musicals have ironclad contracts with the authors which eliminate broadcasting.

Meanwhile the legit idea is becoming strictly radio's with the little broadcasting stock casts each week putting on original dramatic pieces. Must have a following or the stations wouldn't be doing 'em weekly.

There is a way out on the pay thing. A picture star makes a "personal appearance" at the studio for a broadcast paid for by a national product. This could work out for legits.

Gertrude Lawrence's Debut

Surprise by Alex Woollcott on his WOR period last week when he introduced Gertrude Lawrence, star of "Candlelight," offering three numbers, something she doesn't do in her present show. Miss Lawrence sang in "Charlot's Revue" when she first came to New York. Her radio debut here was a success in every particular.

When she finished Woollcott rewarded her with a kiss on the hand.

Future Highlights

Coming events casting shadows on the air are Harpo Marx (Marx Bros.) as "harp accompanist" for Alex Woollcott on his WOR Town Crier period tonight (Wednesday). Dick Parre's Club Plaza band, Oct. 26 as the musical feature of the Tea Timers from WABC. Rudy Vallee and band as regular weekly feaature of the Fleischmann Sunshine Hour on WEAF.

Praising Plays

Max Gilbert via WODA (Paterson) gives a weekly stage resume on "Plays Worthwhile." Praise, but no censure. Apparently the station is taking no chances.

Colleen Didn't Sing

Colleen Moore made her eastern mike debut during the Lehn and Fink Serenade on WJZ last Thursday night. Report that she was to sing, but the screen star made a nifty little speech and then good nighted.

Tenor Night

Lots of ivory-keyed pep to the Ohman and Arden half hour assignment under the Lehn and Fink Serenade banner over WJZ. During the Fleischmann Sunshine Hour, WEAF, Phil Cook appeared with an imitation of two colored gents. Versatile vocal change was a neat and effective bit of air stuff.

Thursday night brought out the tenors in all their glory. Frank Luther impressed from WJZ with the Champion Sparkers. Oliver Smith was in good voice during the Jack Frost period on WEAF and Scrappy Lambert was heard to advantage from WEAF. Lannie Ross, working during the NBC concert bureau program, up to standard. Tenors should be more evenly distributed during the week.

Sales Audition

Showmanship in the presentment of the NBC half-hour program from WEAF. All the artists participating are available for outside dates. WAAM, Newark, gives the fans a break by an early sign-off, around 8:30.

Studio Regulars

Friday night always brings some of the NBC studio regulars into bold relief vocally. Welcome Lewis was with "Broadway Lights" (WEAF) and Lannie Ross tenored with Raybestos Twins (WEAF)...Campus Carrollers is a new one, breaking in via WJZ Friday night with a program that made the college boys glad they had alma maters...Interwoven Pair had the Ernie Hare and Billy Jones combo on WJZ. Credit is due the singing comics for keeping their gags up to date. One of the oldest vocal combos, still popular.

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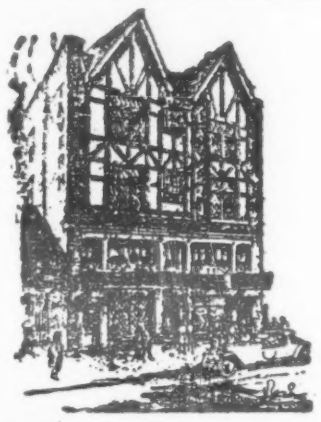
HOTEL MARK HOPKINS
San Francisco
COLUMBIA RECORDS

Vallee and Yeast

NBC has assigned Rudy Vallee to the Fleischmann's yeast account on a 12-week contract. Vallee succeeds Ben Pollack as the weekly exploiter, starting Oct. 24.

In his last commercial broadcast, prior to becoming a picture star, Rudy plugged a popular brand of cod-liver oil on the air.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Along the Coast

By Bill Swigart

Los Angeles, Oct. 13.

When the talkers became a reality and the battle cry for silent studio stage predominated, it was conceded that the old regulation set musicians would have to abandon their calling and join up with the orchestras used for scoring pictures. Today, however, this does not hold true, and the practice of each unit carrying its own set musicians is still being carried on in many of the major studios.

Set musicians today consist of a pianist or organist and a violinist, and are required to play only between actual shooting of scenes. Lilting melodies, with quick or syncopated tempo, fill the stage, keeping everyone cheered up and oblivious to the wait.

At times they play directly to a particular person, watching his or her emotional response and changing selections according to the mood, and in this way keeping the actors keyed up in spirit according to the part they are about to enact.

Thumb-nail biographies of leading musical directors now engaged in picture work: Nathaniel W. Finston, director general of Paramount studio music department. Was former assistant concert master of the New York Symphony Orchestra under Walter Damrosch; has had in all 11 years of symphony orchestra contacts, during which time he had been affiliated with the New York Philharmonic Orchestra as assistant concert master, with the Boston Opera and Russian Symphonic Orchestra. To this was added five years of conductorship in Chicago and seven years of performance with the phonograph recording companies of Victor, Columbia and Pathe. Beginning as a violinist in the Rialto theatre, New York, he worked his way up to music director of that theatre and the hundreds of theatres with which it formed the Publix chain. From this capacity he was transferred to his present one in Hollywood.

One of the free lance songwriters on the coast had been living on the cuff for six months, during which time there were many lean days. At last he received a royalty check for $500 and decided to have one square meal. He picked out the best restaurant and, after being served, complained about certain dishes being faulty in taste. The manager said, "That's O. K. You don't have to pay."

Versatility among seasoned picture actors seem to have no limit in the present demand for voices in the talkers. There is the case of Noah Beery slated to sing baritone oppposite Alice Gentle, the grand opera star, in "Song of the Flame," for FN.

Joseph Cherniavsky, now conducting his classic-jazz band at the Million Dollar picture house, is receiving more billboard advertising than any other local theatre attraction. Twenty-four sheets and one-sheet posters are spotted wherever there is a board available.

Theme songs are now being called motif songs at the Fox studio because their spotting must aid in carrying on the story.

Washington, Magidson and Cleary just completed an original screen story in collaboration with Jimmy Starr. Title is "Rainbow Rhapsody" and will be produced by Warners.

With two outstanding Russian night clubs in existence here, not to mention the numerous Russian clubs flourishing all over town, a third night club of Russ atmosphere opened in the heart of Hollywood this week. It is in the Christie Hotel and will be known as the "Russian Bear." Sobol and Sobol, w. k. Russian dancers, a symphony and a string jazz orchestra furnish the entertainment and music for dancing....Activities at other night clubs establishes a healthy mark for attendance. At no time in history of Los Angeles night life have the cafes enjoyed as much business as today. Road houses, small and large, report good business and are struggling to hold it by securing good floor attractions.

Louis Young and Harry Warren are returning to New York next week after completing the score for "Spring Is Here" for FN. Numbers included in the score are: "Have a Little Faith in Me," "Crying for the Caroline," "Bad Baby," "How Shall I Tell," and "What's the Big Idea."

Rudy Vallee wound up his picture career in Hollywood by throwing a 6-g party at the Ambassador for all those who helped make his "Vagabond Lover" picture for Radio. Rudy sings four numbers including: "A Little Kiss Each Morning and a Little Kiss Each Night," "Believe Me I Love You," "I'll Be Reminded of You" and "If You Were the Only Girl and I Was the Only Boy." Vallee's own composition, "The Vagabond Lover," is not sung in the picture but played in the musical score.

Will Vodery arrived in town today and was assigned to write music for Fox's "New Orleans Frolic"....Dubin and Burke are glorifying the theme song by titling one of their numbers "Sing a Little Theme Song" to be used in "Hold Everything" for WB....Houston Branch is now writing a new operetta for Universal, John Boles to be starred....Charles Wakefield Cadman due here Nov. 2 for the John McCormack picture at Fox....Con Conrad en route to N. Y. on personal business.

Songs to get the final o. k. in pictures this week are: "My Heart Love Call," "Liberty" and "Petrograd" by Grant Clarke and Harry Akst for "Song of the Flame," WB; "Love Time," "My Silhouette," "Song of the Sword" and "With Blood and Fair" by Houston Branch and Charles Wakefield Cadman for "La Marseillaise," Universal.

SOUTH BUYING MUSIC; N. E. DEMAND 'WAY OFF

The band and orchestra mart at this time of the year presents a puzzling diagram and differs from preceding years. Towns which have been old reliables for steady and lucrative bookings have slumped, while other burgs never heard of before are sending in calls for musical entertainment and paying good prices.

The bookers themselves are split into two factions, one claiming it is one of the best seasons and the other which thinks it's the worst. The pessimists are those who rely mainly upon up-State and New England for their calls, and so far have not been noting the customary demand.

Those who take the optimistic view are those booking for the south. One executive of a large band and orchestra company avers that the rural southern and western States now want name bands and are willing to pay a good sum for them. Previously they were considered just dead wood in the orchestral field, but now band entertainment seems to have taken hold. Among the States that previously were out on the booker's map and now looking up are Mississippi, Louisiana and Arkansas, with small tanks like Water Valley and Oklona, Miss., now hiring bands for a one night stand and paying sums like $750 for the engagement. Whether this will mean that the South and West will eventually become the most lucrative barnstorming spot, instead of New England, is problematical.

VISITING BANDS BARRED OUT OF ROADHOUSE

The union musical jam at the Castillian Royale, Pelham Parkway, Bronx, N. Y., reached such a crisis that Joseph Weber, head of the A. F. of M., issued a drastic order.

Hereafter traveling orchestras are not permitted to play the Royale with only local union men permitted to contract for the engagement.

This makes it impossible for the Royale to obtain band "names" at any cost.

S-B's 2 Theme Songs

Shapiro-Bernstein by arrangement with Gordon & Rich will publish "Aintcha," theme song from the Helen Kane picture "Pointed Heels," and "I Live But to Love Only You," theme song from the Marie Saxon picture, "Broadway Hoofer."

HERE AND THERE

Eddie Davis and orchestra at Pierre's class Park avenue spot.

Okeh is concentrating on exploitation of "Six or Seven Times," sequel to "Four or Five Times," among the colored record buyers.

Vic Irwin's band did not open with the Hollywood Restaurant, New York, cancelling, Irwin wanted a booking of a year's duration. He refused a contract with the two weeks firing clause. Red Nichols went in instead.

Recording Technique

Hollywood, Oct. 22.

With the development of radio and sound pictures, belief is current among coast musicians that continued growth of the recording angle will result in musicians training especially for this work.

Recording and radio seem to demand a special technique totally different from that in personal appearance work. A trumpet or a horn player, for instance, must achieve a sharper tone for recording. This tone, once acquired, will more or less unfit the man for outside work, as the sharp tone is not wanted in the better orchestras.

Pianists recording must adapt themselves to a new system of pedaling. Otherwise their tones will sound blurred and indistinct. Pianists, also, cannot do the sloppy playing for records that they can on other types of work, trusting to the orchestra to cover them up. Same is true of the string instruments.

For recording violinists can't trust to the glissando method of making their jumps from position to position, but must make them cleanly. Result is that plenty of boys are practicing, and some are developing gray hair.

LEADER FINED $600 BY UNION FOR 4 MINS. OVER

New Orleans, Oct. 22.

For permitting his orchestra to play an extra four minutes daily during the run of "Hollywood Revue," Joe Fulco, leader of Loew's State pit, was fined $600 by the local musicians' union.

This is the most drastic fine ever levied on a local musician. In addition, the union compelled the theatre to pay around $300 for over time. Orchestra played 12 minutes each weekday and 16 minutes Saturday and Sunday.

Mystery Band

For six weeks, starting with this Monday, the Goodrich-Silvertown orchestra will be booked under the name of the Mystery Orchestra. Their correct name will be disclosed to nobody but the booker of the orchestra and all the boys, including the leader, will work with masks covering their faces.

Pat Callahan, director of the orchestra, will not be with the band for those six weeks due to private work and will place the orchestra under the leadership of Joseph Knecht.

As soon as Callahan comes back the orchestra will resume its own name.

Xmas Carols

An entirely new compilation of Christmas Carols is being published by Robbins Music Corp.

Book was edited by the evangelist, Rev. George Rittenhouse.

COURT STOPS RADIO CONCERTS

Spokane, Oct. 22.

No more free open air radio concerts here as a result of a ruling handed down in Superior Court by Judge R. B. Webster. The action started late this summer, when neighbors of Dr. R. A. Hahn in an exclusive residential section complained against the use of outdoor loud speakers and started injunction proceedings. A permanent injunction was signed last week by Judge Webster.

All Chain Houses Play All Music From Talkers—No "Opposition"

Publix, Loew's, Fox and RKO, although individually possessing their own music affiliates and tie-ins with film companies, are wide open to each other in the matter of song plugs from the stage or pit.

Milton Schwartzwald, in charge of music for RKO, has been reported occasionally requesting stage bands or his pit ensembles to use certain tunes, but there has been no shutting out of other numbers in the Keith houses.

"Wedding of the Painted Doll," from the Metro picture "Broadway Melody," was used simultaneously in Brooklyn at the Albee and the Fox, and has been a favorite on both circuits.

Publix bands gave "The Breakaway" from Fox "Follies" persistent plugging. It also has been observed several times that Publix units have taken theme songs from non-Paramount pictures and used them as the refrain of the units.

Hit's Hit

This liberal and uncensored interplay of hits is regarded by music men as the only practical course. "Opposition" in its old-time sense is now washed out, and any theatre chain that plugged the tunes of its music affiliate exclusively would shortsightedly invite harmful retaliation.

Besides, with all of the circuits playing the product of the other companies to some extent, it would be impossible to do a complete shutout.

Motto of all concerned—theatres, orchestras and acts—seems to be that a hit's a hit, regardless of what picture it's from or who publishes it.

CONRAD ET AL. GOING TO MAT ON CONTRACT

Hollywood, Oct. 22.

Con Conrad, of Conrad, Goettler & Mitchell, due in New York Sunday to consult Nathan Burkan on possibility of trio adjusting contract they made with Bobby Crawford of De Sylvia, Brown & Henderson. Goettler and Mitchell preceded him.

Trio's contract with Fox expires Oct. 25 and they requested that they be relieved of task of aiding in production of "Hollywood Nights." Original plan had been for them to do work on this picture and then work on the Fox Follies 1930 edition, with time limit to be Jan. 1. However, as the first picture was suspended in production on account of change of directors they figured they would not get through in time.

Understood that Crawford told them they will be "in" on all future business discussions.

Also understood that Conrad will talk to Harry Warner regarding new contract for the trial independent of the De., B. & H. agreement. He and his partners conferred with Louis Warner when latter was here last week and the New York idea was thought wise move as a preliminary to settlement all around. Louis Warner reported recommending a separate contract.

M. C.'s and Draws

Although it took a little persuasion with Skouras Bros., Publix were able to retain Charlie Davis, m. c. at the Paramount, and under the arrangement will have him three or four more weeks at this house. Upset occurred when contract with Paul Ash wasn't renewed, and Rudy Vallee, back with Publix, was put into the Brooklyn Paramount vacated by Ash last Thursday.

Successor for Davis at the Paramount on Broadway has not been so far found.

Vallee is not moving over to the Main Stem house because Publix discovered he was a much larger draw at the Brooklyn theatre. Although a large campaign was put on to exploit Ash in that borough, Vallee who followed him for a few weeks early in the summer, was a bigger drawing card.

Tour for Students

Oct. 28 Johnny Marvin, his brother, Frankie Marvin, and a Nat Shilkret band of nine pieces, will begin a barnstorming tour for academic students. If the grosses hold up it will continue until spring.

Each date will be played in conjunction with the Board of Education of the various towns, with most of the engagements to be played in the high school unless it is too small, when the native theatre or town hall will be hired for the occasion.

Girl Writing Songs

Des Moines, Oct. 22.

Jane Mandelbaum, daughter of a department store owner here, is gaining recognition as a song writer.

Her "Blue Blue" is one of the most popular numbers of local dance bands and a new composition, "Gad About Blues," is soon to be published.

WRITERS GOING WITH FOX'S RED STAR CO.

With writers engaged or about to be and offices at 729 Seventh avenue, New York, Pat Flaherty, manager, is putting William Fox's Red Star Music Company under way.

Among the writers so far lined up for Red Star are Jos. McCarthy, Bryon Gay, Geo. Little, Johnny Burke, Harry Pease, N. G. Nelson and Jimmy Monaco.

Jeff McCarthy, who started the organization by engaging Flaherty as its executive, left New York yesterday for Fox's on the west coast.

Spier & Coslow's Deal

Spier & Coslow was not directly purchased by Paramount, but through Par's subsidiary, Famous Music Corp. Deal gave the Famous Music 100% of the stocks, with Larry Spier and Sam Coslow retaining 10% each of the net profit, beside a salary and royalties.

A 25% interest in the net profits of Spier & Coslow, held by T. B. Harms, expires Dec. 31, next.

Air Campaign Cold

The campaign office of Fiorello H. La Guardia, Republican mayoralty candidate, is attempting to break its broadcasting contract with WPCH, claiming that the station is not powerful enough for their needs.

The La Guardians contracted with WPCH three weeks ago to campaign via their station thrice weekly until election day. As yet they have been unsuccessful in breaking the agreement.

Hallet at Grove, L. A.

Mal Hallet and his orchestra engaged for 10 weeks at the Cocoanut Grove, Los Angeles, with an option for 10 more.

Hallet opens Nov. 4.

Hallet, barnstorming through the New England states, will leave for the coast about Oct. 22, making the trip by automobile.

Union and Broadcasting

Omaha, Oct. 22.

Omaha music union cracking down on remote control broadcast by Paul Christensen's band at Paxton hotel. Guest band here from Des Moines.

Also refused to allow non-union band to broadcast from WOW studio and got away with it.

Inside Stuff—Music

Saving By Remoteness

Picture producer wanted to use a certain composition in a picture. He did not want to engage an orchestra. He knew that a Los Angeles downtown hotel orchestra played it in excellent fashion. So he called up and asked that the number be broadcasted. He was obliged. His studio picked up the tune and duped the sound to the film. Good music at savings of around $750.

In Disguise

Former Coast theatre musical director developed an inflated cerebellum, according to the boys who worked under him. He finally got together enough jack to get out of the music business. But that didn't work out so well.

He's now running a fish market behind a mustache and beard.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

LONDON

Max Taube, 23, leader of West End hotel orchestra, was sentenced to 12 months hard labor for stealing three automobiles. Steward Searey got six months for being associated with Taube. Taube laid the attempted getaway to the fact that he was late for a new show he was leading.

Wallace Russell Parnell, theatrical producer, who had lost $12,000 on productions and $35,000 on his business generally, went into receivership. He blamed talkers, the King's illness and a hot summer. He was to do a talker with his wife, Queenie May, as the star, but failed.

Gilbert and Sullivan operas return to the Savoy theatre after an absence of 20 years.

Mary Clare, actress-manager, has left for an extended tour of South Africa with her husband and two children. Tour is to give her husband who has had a very serious operation a vacation. She will do "The Matriarch," "The Lonely House" and "The Squall."

Mrs. George Tully, wife of the actor who made his biggest hit at the Duke of York's in "The Man from Toronto," was killed in an automobile accident. Mrs. Tully, once a professional, had devoted the last two years to bringing her husband through a serious illness. She had just about succeeded when the accident took place.

Two sons of Owen Nares, musical comedy and legit star, now in Edgar Wallace's "The Calendar," have lost an inheritance of $100,000 which an aunt left them. Australian courts declared bequest invalid.

London's version of the New York Theatre Guild will take the form of the Everyman Theatre Guild with a preliminary season opening at the Everyman at Hampstead at the end of October. Malcolm Morley, Sir Gerald du Maurier and H. Chiswell Billing, late manager of Robert Loraine, hav worked out a $5-a-year membership gag which entitles Guild members to tickets at cut rates. Opening play will be Shaw's "Captain Brassbound's Conversion."

George Tully, actor, whose wife was killed in a motor accident while he and Lawson Lambert, manager of the Royal theatre at Brighton were seriously injured, is improving. Tully had been ill for 18 months.

Efforts at consolidation to save Whitehall Films have so far failed, according to J. Stafford, a director. Merger being held up because of internal differences in the other company. He denied studios could not be converted into sound stages, though the fact that they adjoin railroad tracks at Elstree would argue otherwise.

Walter Edwards, 21, married miner who tried to settle a family quarrel with Charlie Redman by a boxing bout, was fought to a standstill after seven rounds. He later became unconscious, dying during the night.

Claire Tronure Meant, beautiful French woman, who seems to have killed herself and Louis Ernest Joubert in a taxi ride, caused a sensation in the Mackintosh household, where Joubert was employed. His employer was Capt. Alastair Mackintosh, film producer and once husband of Constance Talmadge.

Ivor Novello's new play, "Symphony in Two Flats," follows "Emma Hamilton," flop, into the New. Novello piece concerns two families who meet in a real estate office and take flats one above the other, happy to know they'll see a lot of each other. They never meet again.

Claiming London to be the most expensive town in the world, the musicians' union is demanding $20 for principals working on pictures and $15 for others. Time is on a three-hour session. For disc records leaders demand $25, principals $12 and others $7.50. Weekly rates in town run around $30 a week on a five-hour playing day at the first-run houses.

Wolfi, the latest child prodigy being touted as a second Mozart, failed to draw. His compositions were rated by critics as promising, with still a long way to go. He was put on at the Albert Hall and played his fiddle in shirt sleeves.

Roland Pertwee's new play, "Heat Wave," has opened at Cardiff before coming into London, with Herbert Marshall, Ann Todd, Marjorie Clark and Phyllis Neilson Terry in the cast. Miss Terry finished "Devil in Bronze" two days before taking new role. Piece is about Englishmen who go to pieces morally in the tropics.

John Galsworthy's new play, "The Roof," to be produced by Basil Dean Nov. 4 at the Vaudeville. In the company are Frank Lawton, Horace Hodges, Eric Maturin, Lydia Sherwood, Ann Casson and Madeline Carroll.

West End Managers' Association will likely try to stop wireless broadcasting of dramatic criticisms. Action is being taken because of the controversy between Bertie Meyer, producer of "The Flying Fool," and James Agate, B.B.C. critic. Agate is also "Sunday Times" critic, and tickets may be sent to him on condition he does not broadcast any views.

W. J. Murphy, after 50 years of journalism, has just retired, his colleagues of the Press Association giving him a farewell banquet. He said he had traveled 500,000 miles for his news service in his day.

Anton Dolin announced his engagement to Anna Ludmilla, both ballet dancers. Miss Ludmilla, whose real name is Jean Caley, of New York, knew Dolin, whose real name is Patrick Healy, when they trained in the same dancing school. They are partners now.

Eric Nurthen, 18, married Mrs. Annie Hurst Bate, 27, widow, once a comedienne in musical comedies here, where she was known as Bubbles Delaney. The marriage followed a six-week romance at Harrow. She played in "Sybil," "Betty" and "Oh, Joy!"

NEW YORK

Two students of Tufts college in Boston, Charles Ransom and Ernest Sackett, are earning their way through school by maintaining a marionette theatre. Boys make the puppets, write the plays and work the strings.

Disregarding a revolver aimed at her by a stickup guy, Marion Phillips, 18-year-old cashier of the Dixie theatre, Rochester, N. Y., grabbed $128 the bandit was trying to pull through the bars and scared him away with only a piece of a $5 bill in his hand. She had been working at the theatre two weeks.

F. H. La Guardia, Republican candidate for mayor, has adopted the talking picture campaign idea. A fleet of trucks with projectors is covering the boroughs.

Committee of Fourteens' annual report on vice in New York labels Harlem pretty bad. Mixed patronage in the joy spots, with soliciting and guzzling in full swing, could be stopped by whites, according to the committee. Claimed 90% of the immoral joints are owned by whites. Committee spent $20,000 to get dope for the report.

Theatre Assembly's "Lolly" is charging the same price for matinee and evening tickets.

When Jane Cowl said the theatre was on its last legs partly because of bad audience manners fostered by the Morley-Throckmorton revival of "After Dark" in Hoboken, Christopher Morley had 375 words of denial ready for the dailies. "I am sorry if New Yorkers do not enjoy their theatre as heartily as we do in Hoboken," winds up Morley, apparently of Hoboken.

Childs Restaurant Co. claims it is the largest commercial user of Fifth avenue frontage between Central Park and Madison Square, with 297 feet 3 inches. It has 9 restaurants on the avenue, with annual total rental of $465,000.

Irene Franklin is reported as having inherited $500,000 from a rich uncle in Australia. And it got in the papers with Irene's complete career—also picture.

Bee Jackson has announced her engagement to Carl Forsman, professional swimmer. Forsman already has a wife named Isabel Bennett, in musical comedy. Mrs. Forsman wants a divorce, saying she woke up one morning to find Forsman next to her after having won her by drawing names out of a hat at a stew party.

Detectives George Cready and Charles Wund, police department's song and dance team, pinched a waiter in a 55th street cafe for selling booze, while doing their act gratis. The cops pose as pros.

Charging Hendrik Van Loon, writer, has taken renewed interest in his second wife, suit for divorce was filed last week by Frances Goodrich, third wife, actress. Van Loon and Helen Criswell are alleged to have been together in Holland.

Anita Bowles, formerly in the "Follies," has been married to Walter Volhard, Cincinnati millionaire.

Carmen Des Barnes, 16, who wrote a novel about boarding school life called "Schoolgirl," has been dismissed from Gardner School in New York because of the book.

Gladys Deering, show girl, is the other gal in a $2,000,000 alimony suit filed by Mrs. Roberta Epperhart Mosby against Gilbert Mosby, Cincinnati medicine manufacturer.

Hazel Forbes, show beauty who caused Jack Dempsey to sock Joe Benjamin for looking at her, is reported seeking a divorce from Edward Judson.

Eileen Culshaw, show girl, is being displayed by the tabs as Phil Baker's real flame, despite the Lita Grey Chaplin reports.

CHICAGO

Laura Harding, playing a minor part in "Thunder in the Air" at the Princess, quit the cast and left for New York after newspapers discovered that she was a $7,000,000 heiress, one of the daughters of the late J. Horace Harding, New York capitalist, who died last spring.

Louise Butler, dancer, was awarded $25,000 for injuries sustained when she fell in an elevator, hurts impairing her performance value.

Paul Kvale, brother of Al Kvale, Publix-B. & K. m. c., has been elected to Congress to succeed his father, the late O. J. Kvale of Minnesota, who was burned to death.

Taxi-dancing, object of police drive, has received official sanction of Judge Lindsay of Superior Court in one instance, giving city prosecutors a set-back.

Judge Lindsay restored license of Lorraine Dancing Gardens, north side honky-tonk, court decreeing that bare-legged girls, who work taxi-dances on commission basis, do not make place immoral.

LOS ANGELES

Mary Jane Halsey, film extra, drove car which killed a man at Hollywood corner.

Rod La Rocque listed his liquor expense as "entertainment" on 1927 income tax. Mitchell Lewis deducted $378 worth of booze expense in 1926 as "advertising and publicity." Government charges they were advised to do so by J. Marjorie Berger, tax counselor.

KFWB, Warner Brothers' broadcasting station, promoted to full time "in recognition of great public service."

The Maharajah of Kapurthala stopped over in Joseph Schenck's suite at the Roosevelt Hotel on his way home from Paris. Diplomats headed by the British Consul were at the station, also Louis B. Mayer and Sid Grauman.

Lois Weber bought an apartment hotel for $650,000.

City council committee investigating attitude in Hollywood hills to Betty Compson's project for a $6,000,000 hotel of "Persian" architecture. Planning commission puts its n. g. on such project in residential district.

Deer hunter in Santa Monica hills killed one of Edgar Rice Burroughs' pure bred hogs. Author of "Tarzan" has sent the county supervisors a protest against hunting in the vicinity.

Lulu Robbins divorces Walter Robbins, both of films. Complaint: tongue pulling.

Sue Carroll has given the big square-cut diamond back to Nick Stuart, and they are just friends.

Virginia Cherrill goes west about Easter—Mrs. Buster West, to be exact. Wedding postponed because West is going east.

James H. Grigsby, actor, ordered before jury on charge of attempted attack on Mabel Soller Kuchenmeister, Chicago contest winner. Loeb L. Cossack, attorney, awaiting trial on similar charge by same girl. Result of a Hollywood pick-up.

Jeane Alexandrea, prolog singer, collapsed outside Million Dollar theatre. Said Joseph Cherniavsky told her her voice lacked pathos because she hadn't suffered enough—so she went without food for fours days.

Alice Wooden, in b. o. of Starland theatre, handed over $35 when a man walked up and threatened her.

Marion Benda, ex-"Follies" and ex-Mrs. Bill Wise, registered herself, maid and four dogs at the Roosevelt. She also brought along a horse. Now looking for a house and a job.

Ninth annual Palm Springs desert play, to be given Nov. 9-11, is Mary Austin's "Fire," the play that initiated the annual outdoor spectacle in 1921.

William May Garland elected president of the California Olympic Games Commission of five. Louis B. Mayer is one.

Bill Hart claims his fan mail costs him $15,000 a year, although he hasn't made a picture for five years.

Rudy Vallee writing auto-biog. "Vagabond Dreams True."

Marine editor of the "Examiner" says Santa Cruz Island, 150 miles from Los Angeles, is vacation hideout for film folk who rate yachts.

Texas Guinan's $100,000 damage suit thrown out of court when plaintiff proves truck that hit her wasn't on company business.

Studio gets word from Germany Doug and Mary Fairbanks go to Rome Oct. 23, then to Orient en route home.

Mitzi Green, age 8, Little Mitzi of vode, to Paramount under term contract.

John Ince, V. M. Barrett and U. M. Dailey on trial in municipal court on petty theft charges brought by dissatisfied film school students.

"Aida," to be sung Oct. 24 at Teatro, Mexico, is first presentation of Community Opera Association of Los Angeles, formed from the old DeLara Grand Opera Co. Manual Sanchez de Lara is director general.

John Gilbert and Ina Claire home from three months' honeymoon.

Ann Cornwall and her husband, Charles Maigne, director, have parted. No divorce is planned for the time being.

Jack Noonan to the psycho ward. Sally O'Neill's brother.

Emergency call sent Hollywood police surgeon to Red Wing's home to treat Indian actor for heart attack.

Harry Langdon sued for $25,000 by Leon M. Sturgeon. Plaintiff claims permanent incapacitation from injuries in auto crash May 1.

Elinor Fair asks divorce from William Boyd, stage actor. Stayed away from meals, wouldn't take her places and called her opprobious names, she says.

Lewis Stone divorced from Florence Oakley. Says she'd pat him with one hand and slap him with other. Made him so nervous he could scarcely sign his name.

Merle Armitage, opera manager, married Kim McKay, actress and political satirist under nom of Bellmer Force, at Tia Juana Sept. 29. They kept it quiet for two weeks.

Villa Bonita, apartment house opening Nov. 15, two blocks north of Chinese theatre, built for Sidney M. Ullman, film art director.

Inside Stuff—Outdoors

Geo. Meighan's Orders

Two days after John Ringling's buy of the American Circus Corp., the general agents of the various circuses were receiving orders from Geo. Meighan. That makes it appear that those agents who are retained in 1930 will continue to be advised as to routing by Meighan.

$40,000 Profit on Banner Privilege

The banner privilege on the Sells-Floto Circus this season netted $40,000. Half went to the show and half to the promoter.

A Circus for Everyone

The number of circuses going out of the lobby of the Hotel Sherman right now will make it possible for every man, woman and child in the United States to own one.

Dog Gag Cost $5

"Cash will be paid for dogs for culinary purposes. Apply —— grounds."

After planting $5 worth of this in the want ads the p. a. left town. He came back in a week. The whole town had turned dog-catcher. The S. P. C. A. was ready to go to Washington.

The Wild West Show came and the p. a. explained the dogs were for the Indians' supper. The $5 was all the show spent with the paper, and they did two turnaways.

Ringling Relatives' Holdings

John Ringling owns only 50% of the Ringling, Barnum & Bailey circus. Other half is owned by his sister-in-law and nephew, each controling 25%.

Corp's Banner Revenue

Advertising banners on the American Circus Corp. circuses have always been a big source of revenue.

John Ringling for the past few years has never allowed this form of advertising on his circus. Indications are, however, that after he has seen the money made in this way, he will continue the policy. Often enough to carry a show one month.

P. A.'s Club Dates

A Kiwanis-ing circus press agent is the new racket . This one a newcomer on a big money outfit, made them all. Always a free meal. Meal charged on the p. a.'s expense account.

Gave the p. a. an opportunity to tell about the wonderful circus built to give him a job. Great for 30 days.

Ringling's Staff in Dark

Since the American Circus Corp. deal all of the details have been in John Ringling's hands, with many of the Ringling subordinates entirely in the dark as to his exact intentions.

So much must be worked out before spring that a general reorganization of the Ringling staff is expected to be announced just as soon as the circuses are in winter quarters. The main reorganization is to be directed largely at the newly-acquired circus holdings.

Discouraging Auto Jumps

Larger fair agencies in Chicago have inserted the following in contracts for next year: "No railroad fare it you use a car." Acts dropping the auto will be furnished fare. Complaint is that automobile acts usually arrive late, looking trampy, and too tired to put on a good opening show.

'Billboard's' Temp Editor

Wilfred J. Riley is the temporary editor of the outdoor organ, 'The Billboard.' It is expected Nat S. Green, of the paper's Chicago office, will transfer to Cincinnati as permanent editor. Green is the best posted outdoor man on 'The Billboard.' Riley was changed over from the paper's New York office where he had conducted a dramatic news department and unfamiliar with the outdoors.

Frank Zartman, selected to edit the sheet last week, suddenly died of heart's disease before assuming the chair. Mr. Zartman had handled the park and fair news of the paper for five years; also had been a press agent with the Sells-Floto Circus.

Don Gillette, editor of the 'Billboard' for five years, lately resigned. It is said he grew tired of the Izetta McHenry direction of the weekly. Miss McHenry seems to have been in complete charge since the death of Bill Donaldson, its founder.

'The Billboard' has been doing some sliding of recent years, more notable since its founder passed out. It's off in circulation and business, while its prestige as an outdoor paper, maintained at any cost by Donaldson, is markedly diminishing.

A recent rumor circulated in Chicago that 'Variety' had opened or intended to open negotiations to buy the 'Billboard' never had the slightest foundation. This for the benefit of the 'Billboard's' staff, or what remains of it.

John Ringling Buys Into Chi Stadium for Big Top Dates

Chicago, Oct. 22.

John Ringling, in one of fastest deals ever pulled in Chicago, has grabbed off Paddy Harmon's shares in the Chicago Stadium Corp., together with a bunch of other stock. Ringling is now so heavily in on the Stadium that he has wired he will play there next Spring with his circus—on a percentage basis. The ousting of Harmon leaves him a fight promoter, using the Stadium on a percentage basis. In the shake-up Sidney C. Stratz has changed his title of secretary and treasurer to secretary and manager.

The credit for the deal goes to Sidney C. Stratz and his brother Harold.

Recently when the Stadium was up against it for money through mismanagement, the two Stratzs agreed to advance $100,000 against enough stock to make a majority. Harmon's stock, to about the tune of $25,000, was in on the deal. Harmon agreed and the debts were cleaned up. Again pressed for money, the brothers grabbed a block of stock and went to New York, where John Ringling was waiting at the train. Ringling made the purchase and the two boys came back telling Harmon his stock was gone. They retain a stock interest.

Under the new regime changes are being made daily at the Stadium.

Paddy Harmon, owner of a cheap dance hall in Chicago, tried to become a Western Tex Rickard by promoting the Chicago Stadium. The Stadium, one of the finest indoor arenas in America, with many innovations such as pipe organ, double rings, etc., was erected at a cost of $6,000,000. In its promotion Harmon interested some of the biggest names of Chicago financiers and blue-bloods.

The first losing venture was the booking of the 101 ranch as competition to Sells-Floto, with the Stadium guaranteeing the Miller Bros. Harmon, in his heyday, as a promoter of 6-day bicycle races treated the press boys and influential citizens very brusquely.

Today fights are held once a week wth very little revenue, although probably one of the best match makers in the entire West is handling that end of it—Nat Lewis.

It is understood that Harmon was asked to step out by the majority owners of the Stadium stock, with Harmon making a plea to remain. It was then agreed that he should stay until after the 6-day bike races which open here Nov. 6.

Brooklyn Toreador

The Brooklyn bull fighter, Sidney Franklin, who has been attracting attention in Spain by his dexterity with the bulls has been the subject of a controversy.

Spanish newspaper claims it has discovered that the Brooklyn bull fighter was born in Marquina, Spain, and not in Brooklyn.

His mother denies this saying that he was born in America. There is talk of Franklin coming to America soon with a troup of bull fighters.

King Selling Gentry

Chicago, Oct. 22.

Floyd King reported offering the Gentry circus for sale. He will retain the Cole Bros. outfit.

TEX'S NEW BIZ MGR.

Chicago, Oct. 22.

A. H. Barkely signed a 10-year contract with Tex Austin here last week as business manager of Austin.

Barkely is a former circus and carnival agent.

Stagehand Compensation

Elkhorn, Wis., Oct. 22.

Leo Diamond of New York, a stagehand, has been awarded $200 for injuries in state compensation suit against Harry Roger Theatrical Agency of New York.

Diamond was hurt last year working a fair here.

Circus Men Out

Chicago, Oct. 22.

Ben Austin and J. Neuman, long attached to the executive staff of the American Circus Corp., are reported as not being included in the 1930 plans of John Ringling.

SPARKS SHOW CLOSING SEASON IN BAD SHAPE

Macon, Ga., Oct. 22.

Sparks' Circus is coming home to its winter quarters here Nov. 2 with its back broken, if persistent rumor is to be given a hearing. It is known that about half of the real talent has walked out of the show at various times during the season, with mostly second and third raters left.

Attendance in the majority of stands has dropped to the lowest figure of several seasons.

Circus folk expect John Ringling who bought the show some time ago, to restore it to the former Sparks prestige during next season.

Bad Elephant Killed

Bay City, Tex., Oct. 22.

The Al. G. Barnes circus, on orders from John Ringling, had "Black Diamond," the killer-elephant, destroyed last week.

The bull broke loose in Corsicana, Tex., and killed Mrs. Eva Donohue, also injuring its former trainer, H. D. Prickett.

Circuses Crowd Fla.

Pensacola, Fla., Oct. 22.

Three Circuses within 30 days is Pensacola's record. Sept. 5, John Robinson's; Oct. 18, Christy Bros.; Sparks Bros., Oct. 22.

Christy Bros. has a hookup with the local papers offering ticket to the child not over 16 years who secures three subscriptions for the papers.

Also advertising "Prewar prices 50 cents for adults, 25 cents for children." War of prices between Christy Bros. and Sparks—playing within the same week.

Drys as Scoffdebts?

New Britain, Oct. 22.

Knight Brothers circus, which played here two weeks ago, and the Young Men's Total Abstinence and Benefit society, which sponsored the circus, have been made joint defendants in suits aggregating $5,500 brought by William Schultz, owner of wild animals.

He sets forth he leased the animals to the circus and has not been paid. John and James Knight are identified in the writ as owners of the entertainment.

Vito J. DiFronzo, band leader, has sued the same defendants for $500 for music furnished at the lot.

Auspices Guarantee

Chicago, Oct. 22.

Four acts had to walk because Yarmo Devere post, American Legion, fell down on a guarantee for a benefit carnival.

Charles Meyers, promoter, booked seven acts on a $3,000 guarantee, but when carnival opened found his appropriation cut to $700.

WORLD'S FAIR LICENSES

Chicago, Oct. 22.

William E. Prickett, publicity chief of the Chicago World's Fair, has charge of all pre-fair licenses and permits.

Novelty manufacturers and advertising specialists submit first to Prickett, after which the executive committee passes on the propositions.

$3,000 Daily Stadium

Chicago, Oct. 22.

The Chicago Stadium has again hoisted its offer to circuses of $3,000 per day flat rental. It seats 100,000. So far no bids.

Re-engaged

Chicago, Oct. 22.

Arthur Hopper, general agent of the John Robinson Circus and Jess Adkins, manager of the same show, have been engaged for next season by the Ringling interests.

Whether with the Robinson circus or some other unit has not been announced.

Robinson's N. C. Closing

Chicago, Oct. 22.

John Robinson Circus closes Oct. 29 in North Carolina. Will winter again at Peru.

Carnivals

(For current week (Oct. 21) when not otherwise indicated.)

Ajax, Chesterfield, Va.
Alabama, Lakeland, Ga.; 28, Dublin, Ga.
Bee, Scottsboro, Ala.; 28, Albertville, Ala.
Bodnar, Blytheville, Ark.
Bunts, Loris, S. C.; 28, Mullins, S. C.
Cetlin & Wilson, Sanford, N. C.; 28, Chesterfield, S. C.
Dodson's, Corsicana, Tex.
Ehring, Columbus, O.
Ehring, No. 2, Cardington, O.
Francis, Nacogdoches, Tex.
Galler, Buchanan, Ga.
Grady, Red Bay, Ala.
Roy Gray, Floreeville, Tex.
Royal Gray, Anderson, Tex.
Greenburg, Phoenix, Ariz.
Hansen, Clinton, La.
International, Liverpool, Can.
Isler, Winfield, Kan.
Jones, Montgomery, Ala.
Kaus, Elizabeth City, N. C.
Ketchum's, York, S. C.
Krause, Rutherfordton, N. C.
LaMance's, Canton, Ga.; 28, Carnesville.
Leggette, Eunice, La.
Loos, Corsicana, Tex.
Lowe, Williamson, W. Va.
McClellan, Thomson, Ga.
McGregor, Brenham, Tex.
Melville-Reiss, Charlotte, N. C.
Miller, Jackson, Mich.
Monarch, Garber, Okla.
Morris & Castle, Dallas.
Murphy, Grenada, Miss.
Pacific, San Bernardino, Cal.; 28, El Centro, Cal.
Page, Smithfield, N. C.
Poole, Liberty, Tex.
Ray's, Concordia, Kan.
Rice, Alexander City, Ala.
Royal, Mobile, Ala.
Rubin & Cherry, Alexandria, La.
R. & C. Model, Columbia, S. C.; 28, Augusta, S. C.
Saskatchewan, The Paw, Man.
Sheesley, Dunn, N. C.
Southwestern, Magnolia, Ark.
Stone, Zebulon, N. C.
Sunshine, Madison, Ga.
Tennessee, Parsons, Tenn.
Tidwell, Brady, Tex.
Virginia, Vinton, Va.
Wade, Hamburg, Ark.
Western, Concord, N. C.
World of Pleasure, Augusta, Ga.; 28, Columbia, S. C.
Wortham, Pecos, Tex.

Circuses

Hagenbeck-Wallace
Oct. 21-27, Dallas.

Miller Bros. 101
Oct. 21, Morgan City, La.; 22, Beaumont, Tex.; 23-24, Houston.

Snake Plants Scenario

Dallas, Oct. 22.

Mrs. Charles Theobold, 25, sideshow snake charmer with Morris & Castle shows at the Texas State Fair here, while doing her act, reached to pick up a snake and was bitten by her pet rattler, lying nearby. She was taken to Parkland Hospital and is recovering. The rattler had evidently grown new fangs.

This made an accident apiece for all three circuses showing in Texas last week. An elephant with the Al G. Barnes show, gone wild, killed a woman in Corsicana, and a tiger injured a keeper with Hagenbeck-Wallace, also playing the State Fair.

Robbins' Trick Advance

Chicago, Oct. 22.

The advertising car of the Robbins Bros.' circus closed last week. The date of the closing of the show has not been set. If the weather continues good in Arkansas, the show will remain out, using a brigade to do the billing. Several days' rain would send the show back to winter quarters at La Grange, Iowa.

Jones Show Split

Chicago, Oct. 22.

The Johnny J. Jones carnival will close its season at Columbus, Ga., Nov. 2. Twenty-five cars will be routed to the winter quarters at De Land, Fla.

Another twenty-five cars will play an additional four weeks that will include Albany, Ga.; Waycross, Ga.; Gainesville, Fla., and Ocala, Fla.

101 ON PERCENTAGE

Chicago, Oct. 22.

Both the Boston and New York indoor engagements of the 101 Ranch show will be played on the percentage basis. The Boston date is Nov. 5-16, and New York Nov. 20-Dec. 1.

R. M. Harvey, general agent, is responsible for the sweet contracts.

Persistent Stunt Man

Kurtzo, stunt man, who was almost killed recently while working a fair near Detroit, is in New York and able to get around on crutches.

Kurtzo says he will go back into dare devil harness next summer.

Lighting the Loop

Chicago, Oct. 22.

The Chicago Stadium has started work on the hanging of 75 web signs in the Loop, a record for hiding the sky line. Rodeo is being plugged.

TICKET SELLER ATTACKED

Geo. Hubert of Sparks', Object of Robbery—Jaw Broken

Pine Bluff, Ark., Oct. 22.

George Hubert, 24, downtown ticket agent for the Sparks Circus, was attacked and seriously injured. His assailant escaped after beating the circus man over the head with a heavy instrument, breaking Hubert's jaw.

Hubert had turned in the money he had and was walking downtown, headed for the circus train. He was attacked without warning, in an attempt at robbery, but had no money in the satchel he was carrying.

Hubert was taken to Davis Hospital. He was unable to speak.

JONES GETS PLUM DATE IN GRUEBERG'S BURG

Montgomery, Ala., Oct. 22.

It has always been claimed that a man has no honor in his home town. Ruben Grueberg, talkative carnival owner, a director in a leading bank here and a great leader in the civic life of Montgomery has always kept the town for himself and his carnival, Ruben & Cherry shows.

But this week, at the Alabama State Fair, the Johnny J. Jones carnival is on the midway. It is the first time since Ruben rented a barn in Montgomery to store his paraphernalia that another carnival has come to town.

Suit Over Mix Off

The damage suit threatened by Zach Miller of "101 Ranch" against Tom Mix and the Sells-Floto circus, alleging breach of contract, is said to have been settled.

Last spring, Miller alleged, he made a verbal agreement with the picture star to make appearances with the "101 Ranch" outfit, beginning with the Wild West stand in New York for the Milk Fund benefit.

Subsequently, according to the Miller version, the American Circus Corp. "enticed" Mix away and he joined out with the big top, making the first appearance in Boston.

Suit was threatened, but when John Ringling took over the American Circus properties it was among the pending things that were closed out immediately, on what terms did not become public.

Bad Bull Dies Hard

Kenedy, Texas, Oct. 22.

Hans Nagel, keeper of the Houston zoo, was the executioner of Black Diamond, the bad elephant of the Al G. Barnes circus, which killed a woman and injured his trainer.

Nagel fired 60 bullets before the big beast keeled over.

Ballanger Goes Blind

London, Ohio, Oct. 22.

Frank Ballanger, car manager of Sparks' circus, arrived at his home here this week suffering total blindness.

The doctors who have examined his eyes say there is little hope, as the nerves are destroyed.

Buck Jones Free

Chicago, Oct. 22.

Buck Jones will not be with the Robbins Bros. Circus in 1930. His season financially and otherwise, has not been to his liking and he handed his notice to Fred Buchannan, owner of the show last week.

At the same time Jones wired the Chi. Stadium for a spot on its indoor circus program in March.

CHI'S WINTER CIRCUS

Chicago, Oct. 22.

Chicago will have a winter circus. A big one is now being framed to play under auspices of policemen and firemen and will open Nov. 20. Building not selected yet.

Circus Coaxes Small Towns

Waycross, Ga., Oct. 22.

The Ringling Bros. and Barnum & Bailey Circus opened in Waycross last Friday for a two-day run.

The show is now making a play for the small towns in Georgia and other southern States before it closes and goes into winter quarters at Sarasota, Fla.

Clifton Sparks tried talkers on a truck for the small towns. It flopped and the outfit is dead somewhere in the South.

$1,000 A YEAR BONUS FOR CIRCUS EMPLOYEES

Chicago, Oct. 22.

One thousand dollars for each consecutive year of service is to be given former executives of the American Circus Corp., which recently sold out to John Ringling. The distribution will take place immediately.

There are not a great many executives who will share, to any great extent, in the gesture because of interrupted service. During its years of the growth, the former American Circus Corp. was notorious for hiring and firing. The last few years things have been a bit smoother.

In point of service Arthur Hopper, general agent, will probably grab the largest chunk, if they overlook a slip-up of a few years ago when he turned his back on the corp. Hopper's record is 15 years.

SMALL WESTERN AGENTS K.O.'D BY ATTACHMENTS

Chicago, Oct. 22.

Rain, together with unreliable fair managers, have clouted smaller Western agents deep into the red this season. Attachments by unpaid acts are so thick many agents are about to take the count.

First to go was the Western Fair & Amusement Service, Inc., a private agency promoted by John Reith, E. Pallenberg and M. Cato. Others reported being snowed under with attachments are Ernie Young and Ethel Robinson.

Bergen County, N. J., Closed

Block parties and self operated bazaars will supplant carnivals next season in Bergen county, N. J.

Carnivals have been ruled taboo by officials of Hackensack, Garfield, Lodi and Oradell, all in Bergen county and formerly garden spots for gyp outfits.

Free Air Show Hurts

St. Paul, Oct. 22.

The rialto starved when everybody in town took in the free show at the municipal airport on arrival of National Reliability Air Tour's 34 planes.

Estimated crowd of 20,000 got a free peak at a lot of ships while the matinee cashiers took a long sleep.

Ringling's New Office

John Ringling and John M. Kelly, attorney, will be quartered at 1 East 53rd street, New York, after Nov. 1.

The new address will be the general headquarters of all of the Ringling circus enterprises, including the recently purchased tent shows of the American Circus Corp.

Ringling's Two Banks

John Ringling now owns two banks, one at Sarasota, Fla., and the Wabash Valley Trust Co., at Peru, Ind.

Latter bank came in on Ringling's circus buy.

S-F'S GARDEN RENT

New York, Oct. 22.

Madison Sq. Garden is to get $6,000 per day from the Sells-Floto circus this year.

This fancy price is the highest the Garden has ever collected and was due to anxiety of Sells-Floto to get a New York showing while still under regime of the American Circus Corp.

FOREPAUGH-SELLS REVIVAL

Chicago, Oct. 22.

Adam-Forepaugh-Sells Bros. circus will play the Coliseum here in March.

This title, which has been controlled by Ringling for many years is now taking its place with the string of circuses which Ringling will have on the road in 1930.

Robt. Ringling's Job

Chicago, Oct. 22.

Robert Ringling, nephew of John, has been re-engaged with the Chicago Opera for this season.

B. O. Man Goes Al Fresco

Grant E. Wonders, treasurer of the Cort here, and for years U. J. Hermann's right hand man, has gone over with Tex Austin. He will handle the Chi rodeo ticket sale.

CHICAGO

Variety's Chicago Office

WOODS THEATRE BUILDING—CENTRAL 0644-4401

Englewood

Bill poorer than usual first half, but the preview night brought in the bargain hunting south siders. House now wired and the pictures are beginning to improve in drawing power.

Three new acts here, Leo Kendall and Daughter on the preview half, with "College Daze" and Terpso Melodists on the second division.

Opening the regular show were the Four Cassons, fair act, but cluttered with too many small instrumental and hoofing bits. Elimination and tightening would improve the turn. Two men and two girls, all okay, with a clever doll dance by one of the girls and some music from an accordion and xylophone from the other. Hoofing, warbling and a bit of clowning by the men.

Pat Le Volo and Willa Reiman on a wire, mixed with clowning and music. The girl is a looker only. Le Volo does a couple of clever bits on the slack wire.

Jules Howard and Co., two men and a femme, in some clowning and a blackout. Howard works like Bert Lahr, but misses occasionally. Blackout is burlesque material. Gets its laughs.

Von Stremel sings and reads a couple of jokes. Stremel has a rather queer voice; below middle C it's a bass, above middle C, squeaky and hits a falsetto. Tunes are semi-classical and so are the jokes.

"Hold Your Man" (U) feature.

Loop.

Belmont

Friday night vaude with 11 acts for 40c. is some people's money's worth. Vaude lasts two and one-half hours, which is a long sit with "Paris Bound" (Pathe), a Girl Scout short and Pathe silent news added. Hopeless overture by the pit gang on top of that.

Zeller and Williams, hat jugglers, open with 10 minutes. Miss Williams a heavy personality girl. Went just fair.

South and West, male blackface team, operate in one with bearded gags, harmonicas and ukes. Waste first five minutes. One number good, railroad train imitation.

George Andre and Co., three men and clever girl with supple body, stand out on a long bill. Exceptional group adagio and acrobatic dancing, with girl tossed as bird in flight, a fine bit. Staged in full, with costumes to represent plumage of tropical birds. Nice 9 minutes.

Ken Murray next, doubling from the Palace, downtown, with a few jokes and some ad lib, over big. Maurice and Vincent, comedy acrobats, still improving. Mauling taken by the big fellow has some harmless but effective dead falls. Work up to strong finale in 7 minutes, when Maurice is knocked cold, and a kick on the dome from Vincent sends him sliding off the stage.

Nick Hufford, single, following, wastes 11 minutes with attempts at comedy. Recitations fail to connect.

Tommy Monahan and Co. in a revised revue, run 26 minutes, and should be sliced to 20. Six girls of dancing chorus best matched of any small-cast revue in Chicago for a long time. Could do more. Specialties all right, but too many double and single numbers, keeping act broken and cold. Seven girls in all, one a stout comic. Gags weak.

Green and Austin, blackface pair working as lazy bricklayers, with gags, mock fight, songs and dance, closed preview. Runs 17 minutes when 12 or 10 will do.

Joan Jahn and Baldwin Sisters, singer and two pianistes, staged nicely, and Joan's voice carries. Audience too tired to fully appreciate Allen Reno, pleasant single with nice taps, violin satire and recitations.

Krazy Kapers, eight boys, seven doing female impersonations, managed to hold the weary and exhausted house by the sheer novelty of their act. Chorus of four, with a red-wigged comic, very amusing. Capacity business.

Loop.

Annetta, Cicero grind owned by the Bartelsten Bros., now booked by the Coston circuit.

With New York executives moving in and system felt everywhere, offices of Publix subsidiaries are slightly disordered, pending squatting in new quarters.

Executive offices of Publix-Great States are moving into the Chicago theatre building, with the Publix B. & K., while the accounting departments of Publix-B. & K., Publix Greater Talking Houses (formerly L. & T.) and Publix-Great States will join the Great States accountants in the Butler building.

Publix-B. & K. have sent three men from their houses here to the Publix Managers' Training School in New York—A. Leonard, A. Conroy and J. Katz.

When "Careless Age" opened at the Marbro and the Granada Friday, it marked the first time that any First National picture has played at either of the Marks Bros. houses here. Marks Bros. have the pre-release contract on this picture, and it will not have a loop run.

Shore theatre, picture house, lost $1,500 in week-end receipts by robbery.

RKO-Woods will be managed by John G. Larson of the Orpheum (RKO), Champaign, Ill.

Publix-B. & K. have a site at 63d and Halsted for a 3,500-seater. This is in Englewood.

Hank Linder, Ted Fio-Rito's new manager, now handling Fio-Rito's Edgewater Beach hotel band.

Publix-Great States managerial changes: R. W. Lawlor from Apollo, Peoria, to Irwin, Majestic, Castle, Rialto and Illini, Bloomington; Leonard Worley from Kankakee to Fischer and Palace, Danville; Mort Berman from Aurora to Majestic, Luna and Rialto, Kankakee; Russell Lamb from Rockford to Plumb, Majestic and Lyric, Streator.

Don Hoobler, manager Publix-Great States houses, Streator, Ill., shifted to the advertising department of Publix in New York.

The Gifford Players return to the Senate, Springfield, Ill., Oct. 27 for 10 weeks.

Following policy outlined in east, Publix-Great States has been divided into three districts in Illinois.

Henry Stickelmaier, former manager at Peoria, is district supervisor for 21 houses in Peoria, Bloomington, Decatur, Galesburg, Alton and Quincy.

Tom P. Ronan, former gen. mgr. at Danville, will handle 17 houses in Rockford, Danville, Kankakee, Streator, LaSalle, Spring Valley and Kewanee.

Guy Martin advanced from g. m. at Bloomington to district boss for 17 houses in Waukegan, Elgin, Aurora, Joliet, Chicago Heights, Blue Island and Harvey.

Success of a celeb midnight preview with $1 top for "Bulldog Drummond" inspires Publix-B. & K. to repeat with same sort of show for "Hollywood Revue."

Harold Leonard band opens at the ritz Opera Club here Nov. 11.

Sutton-Mattox dramatic stock opens at the Avenue, East St. Louis, Ill., Oct. 27.

Keystone dramatic stock, split week now at Masonic, Arkansas City, Kans.

W. I. Swain, of New Orleans, is organizing a company to play musical comedy one-night stands through the South.

Fred Gordon has a musical tab at the Elyria, Elyria, O.

Granada (RKO), South Bend, gutted by fire four weeks ago, has reopened.

Nov. 1 set as opening date for Crystal, 2,200-seat wired West Side house under Publix-B. & K. lease.

Phil Deunas now head of Chi branch for Columbia. Fred Knispel moves to the Columbia office at St. Louis.

Jimmy Savage now with the B. & K. slide department here.

Dan Frankel no longer with Ross agency.

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

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MILWAUKEE

By FRANK J. MILLER

Alhambra—"Tonight at Twelve."
Davidson—"Strange Interlude."
Garden—"Gold Diggers" (4th Week).
Gayety—Mutual.
Majestic—"Marianne."
Merrill—"Why Bring That Up?"
Palace-Orpheum—"The Sophomore"—Vaude.
Riverside — "Her Private Affair"—Vaude.
Strand—"The Cocoanuts."
Wisconsin — "The Lady Lies"—Stage Show.

Fox Midwesco has acquired the Rex, Sheboygan, under a long term lease. Not been represented heretofore in this town, but will go after business in Fox fashion with complete renovations and talker installation.

Stanley Segelbaum, recently manager of the Orpheum and Gateway theatres, Kenosha, is new assistant district manager for Midwesco. Robert Guiterman succeeds him. W. W. Warren returns to the Strand, Milwaukee, being succeeded at the Jeffris, Janesville, by Abe Sheer.

Fox Silver Jubilee went off with a bang in Milwaukee.

Marquette University-Iowa State night football classic drew about 20,000 and hurt theatres.

"Pleasure Bound" at the Davidson did not do the business it was entitled to following 16 weeks in Chicago. Show got a good break in publicity with announcement of their engagement by Lita Grey Chaplin and Phil Baker. Mrs. Chaplin was in the audience the opening night, third row, and when Phil introduced her he invited her to sing a song, which she did, with Baker and the piano player ad libbing.

Rumor that the Davidson would fall into the hands of new management was denied by Erwin Wurster, attorney for Sherman Brown, manager of the house. Brown is in New York arranging bookings.

CLEVELAND

By GLENN C. PULLEN

Hanna—"Carry On."
Ohio—"Blackbirds."
Playhouse—"Olympia."
Stillman—"Why Bring That Up?" (2d Week).
Hip—"Gold Diggers of Broadway."
State—"Love Doctor"—Unit.
Palace—"Side Street"—Vaude.
105th—"Cock-Eyed World."

Bobby Connolly's and Arthur Swanstrom's new musical comedy, "Carry On," premiere at Hanna this week. Jack Donahue and Lily Damita co-starred. Production reported to have cost $250,000 to Charles M. Schwab, its supposed backer.

Warners planning to build movie cathedral on the Euclid 117th corner, just across from Keith's Palace, according to rumors. Report strengthened by news that tenants in building have been told to move.

Eight more neighborhood houses wired to meet downtown competish.

Palace, which has the largest office staff for any theatre in town, hired Thomas M. Watts as ad man. Paul Brokaw now handling publicity exclusively.

Rolsalind Ruby, of Cleveland, singer on RKO for two seasons, married to Simon Cohen, Syracuse, N. Y., haberdashery merchant, last week. Will retire.

PITTSBURGH

By HAROLD W. COHEN

Alvin—"Homicide."
Nixon—"Dracula."
Pitt—Sharp Stock.
Academy—Burlesque (Mutual).
Penn — "His Glorious Night"—Stage Show.
Stanley — "Young Nowheres" — Stage Show.
Enright — "Is Everybody Happy?"—Stage Show.
Aldine—"Cock-Eyed World" (4th Wk.).
Grand—"Four Feathers" (2d Week).
Harris—"Flight" (2d Week)—Vaude.
Sheridan Square—"Big Time"—Vaude.
Liberty—"Our Modern Maidens."
Regent—"Girl in the Show."
Colonial—"Illusion."
Olympic—"Paris Bound."
State—Pictures.

Danny Baker, saxaphonist brought here from Baltimore by Teddy Joyce and with Penn stage band for couple of weeks, is new m. c. at Tracy-Brown's Plaza floor show.

Hugh Banks back to Sharp stock at Pitt. Kenneth Daigneau leaves.

Shuberts have dispensed with publicity man at Alvin, John B. Reynolds, manager, handling work himself and making newspaper rounds weekly with advance men.

Pittsburgh Grand Opera Company, which made its bow last week and drew praise, has been incorporated for $15,000. Antonio Rossitto, director.

Mark Barron here in advance of Theatre Guild, with A. W. Bachelder ahead of Jack Donahue-Lily Damita musical, "Carry On," at Alvin next week.

CINCINNATI

By JOE KOLLING

Albee—"Awful Truth"—Vaude.
Capitol—"Why Bring That Up?" (2d Week).
Palace—"Trespasser."
Lyric—"Four Feathers" (2d Week).
Keith's—"Hearts in Exile."
Strand—"Say It With Songs."
Family—"Street Girl."
Taft—Walker Stock.
Empress—Mutual Burlesque.

Art Hanna is the new business manager of the Stuart Walker company.

Frank Aston, dramatic critic of "The Post," has gone to New York to review Broadway attractions.

William Smith Goldenburg, amusement editor of "The Enquirer," is back, following a stay of several weeks in the Bethesda Hospital on account of injuries sustained when knocked down by an auto.

ROCHESTER, N. Y.

By DON RECORD

Lyceum—"Journey's End"; next week, "Connecticut Yankee."
Rochester—"His Glorious Night."
Keith's Palace—"Awful Truth"; vaude.
Eastman—"Marianne."
Piccadilly—"Three Live Ghosts."
Regent—"Why Bring That Up?" (2d week).
Little Cinema—"Cyrano de Bergerac."
Fay's—"Frozen Justice"; vaude.
Victoria—Vaudfilm.
Strand—Change.
Family—Change.

RKO Temple opening postponed to Nov. 7. "Rio Rita" will be the opener. John Appleton will be house manager. Russell Carew, assistant manager, Palace, advanced to house manager there, with E. A. Lake, manager, Palace, becoming general manager of both theatres, with Hav. Nash publicity man.

Harl A. Wolever succeeds William Chatkin as manager, Piccadilly, coming from Denver.

"Student Prince" passed up Rochester. "Blossom Time" previous week failed to draw, so management figured similar type would not click so soon.

Fay's, not doing so well since reopening, paying high for films in effort to regain regular clientele.

Fox, operating Fox-Andrews theatre, Salamanca, recently acquired from Shine interests, will build new 1,800-seater, exercising option held by Shine on downtown site.

TOLEDO

By E. H. GOODING

Palace—"Caprice" (1st half); "Good News" (last half).
Paramount—"Saturday Night Kid"; stage show.
Valentine—"The Trespasser."
Vita-Temple—"Glad Rag Doll."
Pantheon—"Young Nowheres."
State—"College Love."
Princess—"Lucky in Love."
Rivoli—Vaudfilm.
Empire—Mutual bur.
Cameo—Change.
World—Change.
Ohio—Change.
Sylvan—Change.

"Cock-Eyed World" played to capacity entire two weeks and set a house record for the State. The "Gold Diggers," which ran three weeks in the Vita-Temple, also broke a record here.

People walked on Girl Scout propaganda film in Loew's Valentine last week in connection with Girl Scout week. Too long, and uninteresting. Manager Jack Merriman could have yanked it, but felt it a civic duty to play it.

Name of Keith's theatre changed to Cameo this week. It really isn't a Keith house and it is believed RKO officials were not anxious to have their name used on a second-run grind house.

G. H. Foster, Marion, O., has been named managing director, new Schine's Kenton, Kenton, O.

OTTAWA, CAN.

By W. M. GLADISH

Rex theatre, Ottawa, Ontario, reopened as Rexy theatre by P. J. Nolan, owner, following wiring. Admission raised.

Don Stapleton, proprietor of the Centre theatre, Ottawa, played hero while on an auto trip, when he aroused the occupants of a burning house in Dunbarton in the early morning hours. The family just managed to escape and the house was destroyed.

Exhibitors Co-operative of Canada is making a further stir in independent theatre circles in the Dominion, apart from prevailing upon the Canadian government to stage an investigation into the activities of Famous Players Canadian Corp. After organizing independent groups in the Maritime Provinces and Manitoba, officials went on to Calgary, where Alberta exhibitors held an organization meeting in the Palliser hotel. They were addressed by J. Earl Lawson, M. P., chairman of the society, and Phil Hazza, of Tiffany Productions of Canada, co-operating with the society. Exhibitor members are getting first chance on Tiffany-Stahl pictures, similar to the Tiffany-Stahl-indie exhib hook-up in the States.

"His Destiny," Canadian production first made as a silent, has been revamped as a talker and is now released in the Dominion after a delay of a year. Fay Wray star.

Famous Players opened Capitol, Lethbridge, Alberta.

When in Chicago Visit These Hits

SELWYN NOW PLAYING
MATS. THURS. & SAT.
Gilbert Miller presents
IRENE BORDONI
with LOUISE CLOSSER HALE and IRVING AARONSON'S "THE COMMANDERS"
in "PARIS" A MUSICOMEDY

A. H. WOODS' ADELPHI Mats. Wed. & Sat.
GILBERT MILLER (by Arrangement with MAURICE BROWNE) Presents
JOURNEY'S END
R. C. Sheriff's Play That is Sweeping the World

PLAYHOUSE MATINEES WED. & SAT.
BEN STEIN Presents
THE JADE GOD
AN EXCITING MYSTERY DRAMA

ILLINOIS Mats. Wed.-Sat.
ZIEGFELD SENSATION
SHOW BOAT
(In the Flesh and Blood)
With CHARLES WINNINGER

ERLANGER Mats. Wed.-Sat. Now Playing
EARL CARROLL'S
Half Million Dollar Musical Comedy
Company of 125—starring
LEON ERROL in
the world's most lavish production
"FIORETTA"

MORRISON HOTEL
CHICAGO
World's tallest, 1944 rooms and baths

IN CHICAGO
LINDY'S RESTAURANT
On Randolph Street
Is Home, Sweet Home, to the Profession
A Good Place to Eat and Meet

Obituary

CARYL WILBUR

Caryl Wilbur, 65, former vaudevillian, died Sept. 26 in a nursing home in Maidenhead, Berkshire, England. Although an American by birth, Mr. Wilbur had made England his home for years, living at Cookham Dean in Berkshire He had been married twice, his first wife, Gertrude Mansfield Wilbur, being his stage partner for years. They were divorced some years ago and about three years ago he again married, this time to an English woman (non-pro), who survives.

Mr. Wilbur was a southerner. He and Miss Mansfield appeared in sketches, the team being known as Mansfield and Wilbur. About 20 years ago they separated and divided their sketches, each taking two and continuing in vaude. Miss Mansfield later quit the stage and became associated with the F. F. Proctor offices and for some time was head of the Proctor press bureau. She is living in New York at present.

Mr. Wilbur went abroad and was successful in the music halls. He liked London and he remained there. In 1915 Mr. Wilbur was playing in London and enlisted in the British army. He made a fine record and was wounded several times and

IN MEMORY
OF
JANE CONNELLY
Who Passed On
Oct. 25, 1925

when too severely injured to return to the front was designated as instructor to cadets. He was known in the English army as Captain Wilbur Sharpe. His real name was Wilbur Chaplin Sharpe.

After establishing permanent residence in England, Mr. Sharpe returned to the States several times, his last visit here being about 12 years ago.

After the war wounds prevented him from resuming stage work, and he engaged in real estate in England. Wilbur at one time was leading man for Lillian Burkhardt during her American tours.

EDDIE MARSHALL

Eddie Marshall, 44, died Oct. 17 at St. Vincent's Sanitarium, Santa Fe, New Mexico, after a two-year struggle against tuberculosis.

Marshall for years was known in vaudeville as "The Chalkologist," and played the major circuits. He also did work for numerous trade papers at various times.

He was a native of Eureka, Cal., and had been in the west for the past four years. Prior to going to the sanitarium, he was married, but separated shortly thereafter. He is survived by his mother and three sisters, all living in Los Angeles.

Marshall was taken care of by the N. V. A. during his illness and that organization took his body to Los Angeles for cremation at Forest Lawn, Oct. 22.

JOHN EDWARDS

John Edwards, 60, veteran legitimate actor, died Oct. 16 in New York. He had been under the care of the Actors' Fund for several years.

Mr. Edwards was born in Boston, his family name being John Mar-

JANE
MRS. ERWIN CONNELLY
OCTOBER 25, 1925

nell. He had been on the stage for 24 years, playing in stock, vaude and pictures.

Interment in Actors' Fund plot, Kensico cemetery, beside his wife, Daisy Sinclair, actress, who died in January, 1919.

A brother, R. J. Marnell, Medford, Mass., survives.

ALBERT B. ROLFE

Albert B. Rolfe, 78, musician, father of B. A. Rolfe, orchestra leader, died last week in Brasher Falls, N. Y.

Mr. Rolfe displayed musical ability at an early age, and in his home town, Bombay, N. Y., played with the theatre and dance orchestras. Later he became a conductor of theatre orchestras and appeared with several Broadway shows. He went on tour as a bandmaster, making two European tours in 1891 and 1900. At one time he was leader of Sparks' circus band. He taught his son music and the two often appeared together in public concerts.

Mr. Rolfe, Sr., retired 15 years ago, settling down in Brasher Falls.

RICHARD BONIFACE

Richard Boniface, 71, legitimate actor, died Oct. 19 in Leonia, N. J. He was an old-time minstrel and had also worked white face in vaude doing "Dutch."

In the early days of his stage career he appeared with Harrigan and Hart and had played Tony Pastor's many times.

He is survived by his widow, Mrs. Lillian Boniface, a daughter and a son-in-law, Marty Joyce, making radio dates and vaudeville as a m. c.

Interment in Leonia.

AARON BRYLAWSKI

Aaron Brylawski ("Daddy B"), 78, died Oct. 21 in Washington, D. C.

Mr. Brylawski formerly operated the Cosmos in Washington. With his son, Julian, he later built the new Earle, which was taken over by the Stanley Co., before completion.

At the time of his death he was directing a house in Washington and several in nearby towns.

He is survived by his widow, Mrs. Helen Brylawski; two sons, A. Julian and Fulton (attorney), and two daughters.

KITTY SMITH
(Mrs. James Thompson)

Kitty Smith, 72, in private life Mrs. James Thompson, former ballet dancer, died Oct. 19 in Chicago.

In the 80's and 90's Kitty Smith was internationally known as a ballet danseuse.

She was the mother of the McConnell Sisters, dancing team, and the mother-in-law of Ford Hannaford of Hannaford and Meyers.

Interment in Chicago.

JEANNIE WINSTON

Jeannie Winston, 84, nationally famous as a light opera prima donna half a century ago, died in Washington Oct. 19.

Originally an Australian, Miss Winston made her first American appearance in Baltimore in "Galatea." Her last appearance was

IN LOVING MEMORY OF
JOHN TILLER
Who departed this life
October 21, 1925
Mary

in 1894 in Washington, where she made her home for the past 35 years.

NETTIE SNYDER

Nettie Snyder, former opera singer and founder of the St. Paul Symphony orchestra, died Oct. 20 in Los Angeles. At one time Miss Snyder ran a concert bureau in the middlewest, going to Hollywood eight years ago as opera and concert voice coach. Recently Miss Snyder organized the Columbia Opera Co. with which she planned to tour next year on the west coast.

GORDON LYNN

Gordon Lynn, 26, vaudeville dancer, died in Saranac, N. Y., Oct. 17.

Lynn was sent to the mountains by the N. V. A. two weeks ago, although he was not a member of the association at the time. His condition was such that he was removed to the sanitarium on a stretcher.

FRED A. SMITH

Fred A. Smith, 70, musician, died late last week in Ithaca. He had recently joined the State theatre orchestra there. Smith was the last survivor of the famous old Ithaca band organized by the late Patrick Conway.

FRANK LARTMAN

Frank Lartman, veteran fair and park editor of the Billboard, died suddenly in Cincinnati, Oct. 16, of paralysis. Just prior to his death he had been assigned the editorship of the publication to succeed D. C. Gillette, who recently resigned.

Mrs. Annie Baker, wife of Harry Baker (Sterling Saxophone Four) died Oct. 13, after being an invalid for many years.

Capt. Alex Browne, father of Charles A. Browne, leading man, Alan Albey Players, Lexington, Ky., was drowned at sea recently. Capt. Browne commanded a boat plying between Montreal and Liverpool and was swept from his ship during a storm. His widow lives in Montreal.

Mrs. Sam Barnard, widow of the old-time music hall proprietor who originated twice-nightly shows, died in London Oct. 10, aged 88, three weeks after the death of her husband.

Wallace L. Gerhard, 43, picture operator, Astor theatre (Warner), Reading, Pa., died recently of pneumonia.

Edna Henkelheim, private secretary to Harry Singer, Keith offices, died last week of intestinal trouble.

The father, 79, of I. R. Samuels, Keith booker, died of heart trouble Oct. 19 in Freeport, L. I.

The mother of Baby Dorothy Johnson died in St. Louis, Oct. 15.

PARK AND FIFTH

(Continued from page 1)

and says $50,000 a day is paid to retailers of candy, caviar and fruit baskets.

Whereas, the Park avenue association, indicates that for perfume, flowers, beauty shops and debutantes $75,000,000 is conservative.

Park avenue, with a population of 5,000 families, of which 3,000 are in the millionaire class, whose combined wealth approaches 3½ billion dollars, is 98% amusement seeking. Unquestionably the world's champ hilarity hounds!

It can even cost a man a cool million to walk in the door at No. 270, since Peggy Joyce moved in there last week.

Parties where each guest receives an automobile as a souvenir are not uncommon.

One Park avenuer calculates he spends easily $25,000 a year for theatre tickets and couverts.

One of the gayest dogs of the avenue, who recently ran a four-day and night party, estimated the cost at $50,000, enumerating $5,000 for liquor, $6,000 for an interior decorator to transform his tri-plex into a Chinese garden; $10,000 for victuals, $4,000 for orchestras, $8,000 for Broadway talent and about $12,000 miscellaneons.

Fifth avenue, starting at Washington Square and ending at 149th street, presents a duplicate picture, except that it begins in an artistic center and turns plebian at 102nd street.

Both avenues have colored residents from 102nd up.

The extreme is more clearly indicated by the fact that rentals at 270 Park are from $24,000 up per annum, and at 1520 Park, a family hotel advertises two room suites $1 a day.

The Bowery is class compared with upper Park and Fifth avenue, past 110th street. No black settlement downtown.

Both aristocratic thoroughfares have probably more Hebes, Shanty-Irish, Wops, Spicks, Dinges, Polaks and mixed lower races than any other streets of their international fame.

Wall street is the only locale as celebrated as Park or Fifth.

Autos in Majority

Adhering to the ritzy sections of Park, there are more automobiles on the avenue than pedestrians.

A baby carriage is the rarest sight.

The dames of Park avenue and Upper Fifth own more dogs than any other group of women on earth.

Park avenue and Upper Fifth are high-brow only 60 days a year. Society and the new-rich reside there on an average of 40 days in fall and winter and 20 days during spring. At present the class of both streets is now in their magnificent apartments.

Fifth avenue is receding as a distinctive residential area. Most of the mansions from 60th street up are slated for razing. Numerous ones are now being dismantled.

A suite in the Sherry-Netherland at 59th and Fifth, provided one wishes the tower is $125 a day. Calculated readily, $45,625 a year. Let's all go up!

More liquers are housed in the apartments of Park avenue than any other row extant.

Union Bootleggers

Bootleggers are unionized in vending "stuff" to Park avenue. Ninety-dollar champagne jumps to $150 when it touches the gilt-edged curbstones. Proportionate jumps in all other intoxicants, including narcotics.

More motor accidents on Park avenue than on any other street, according to police authorities. Blind streets and tunnels above 96th the reason.

Servants and lackeys outnumber the rich residents in Park avenue four to one.

Upper Fifth and Park avenue infested with the best-dressed and most polite pan-handlers in the world. Their lingo runs somewhat like: "I beg you're pardon, sir (or madam) but I am in difficulties at present. Might I 'awsk' if you could aid me with whatever odd money you care to give?" Greenbacks are the only logical reply to so exquisite a solicitation.

More awning fires on Park and Fifth than anywhere else. Fire department apparatus doubles sp ed to an address here and now!.... Service all around!

Newspaper Route

Seven newspapermen keep constant vigil for the remotest news about the two avenues. All carry social registers.

The scribes assert that scarcely a story of international significance ever occurs in any part of the world without a Park or Upper Fifth avenue background.

Girls of Park avenue are noted in all the joy haunts they regularly frequent as the heaviest drinkers.

One jewel robbery a week is the Park and Fifth avenue average.

Most difficult resident of the street in interview, according to the boys who do it, is William Fox.

Prize racket of the lanes is the private sanitarium. Scores of them for treatment, particularly of nervous disorders, in which field of ailments Park avenue surpasses all other neighborhoods.

Present rage in Park avenue is colored entertainment. "Lucky" Roberts and "Sneeze" the Whitemans of the blueblood gentry.

Most expensive and popular modiste is Alan Kramer. He can make you up something simple for from three to fifty "G's."

Park avenue has spent as much as $1,000,000 in a day for jewels, according to Jules Glaenzer, of Cartier's, to which the wealthy go as often as grade school kids enter the penny candy store around the corner.

Servants' Salaries

The usual apartment—called a simplex, duplex, tri-plex or penthouse, in Park or Upper Fifth—employs a French maid, valet, butler, cook, asst. cook, chauffeur (sometimes footman), parlor maid and house-man.

French maid's salary, $150 to $200; valet, $125 to $175; cook, $200 to $300; chauffeur, $150 to $225; butler, $200 to $400; house-man, $100 to $125, parlor maid, $100 to $125.

Park avenue has three armories.

Most popular film star is Norman Kerry, who has entre to the Embassy club.

Highest building is the Ritz Tower, abode of Al Jolson.

Most popular dogs are the Mexican hairless and the Schnausser pup, which sells from $500 up.

Residence is obtained in the elite sections only by social, business and bank references.

"Kept" women, for which Park avenue is also notorious, obtain those requisites from their sugar men.

Among the slang phrases employed by aristocracy is such as "fossil filcher." The meaning is a dame always on the alert to knock off an aged millionaire.

One staged on Park Ave. always attended by bizarre groups, a fad all the ritzy mob try for, not always with success.

Rackets

A racket of Park avenue and Upper Fifth is "back-ground building." Newly rich fall for this and pay handsomely. A clique operates, forging genealogical charts and changing birth certificates for a required and heavy fee. This is on a par with "introductions." They sell like gold bonds.

One Park avenue doctor declines to grant private consultation without the presence of his trained nurse, whose duty it is to keep him from being woman-handled.

Playboys invariably hire private dicks to watch their "dames" who fall easily for monocled gigolos!

There is an endless array of glamorous facts, too, and figures pertaining to the marts of Fifth and the inhabitants of its smart upper section.

BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Broken Dishes."
Majestic—"Take It Easy."
Flatbush—"House of Mander."
Jamaica—"Jarnegan."
Boulevard—"Passions of Jealousy."
Paramount—"Sherlock Holmes"—Stage Show.
Strand—"Say It With Songs"—Shorts.
St. George—Double Feature.
Momart—"Richtofen."
Century—"Cat and Canary"—Stock.
Star—"Big Revue" (Mutual).
Gayety—"Big Fun Show" (Mutual).

Century, (Ridgewood), will play pictures Sunday and stock during the week.

Charles Emerson Cook doing publicity for the Century Stock Players, has resigned.

"Dread," Owen Davis' new play, produced by Sam Harris comes to the Majestic next week and Lou Tellegen in "Cortez" opens for the Boulevard.

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Orpheum

First time in many weeks that this house has had a bill that could be classed as good. This week's show cost little over $6,000. It is devoid of any big draw names, but proves that it isn't always the dough that's a criterion. Nut $3,750 less than previous bill, the memory of which will linger long. Odor was carried over. This could be seen in the patronage drop at the opening matinee. But there's hope for a pick-up with the word of mouth advertising that will go with this one.

Local booking office was responsible for the booking of four of the acts, three from the studios. With the balance coming over the route. The locals nicely rounded out a pleasant afternoon's entertainment. Not so bad this week on the repeat stuff either. Most recent visitor was Dick Henderson, here only six months ago. But then his stuff went big, so no kick can be registered about his return.

Billing split with Nancy Welford on top ledge. Despite her heavy ballyhoo in recent Warner picture name meant but little to the customers. She had to put it over on ability alone, and mildly clicked. She sang a couple of numbers from "Gold Diggers," but neither her rendition of these or her personality had the audience dazzled. For a courteous encore she sang "Tea for Two."

Jim Corbett and Neil O'Brien next to closing. Several years since Corbett was here in person, and, as the patter clocked laughs, his return can be classed a success. Chatter was sparkling and the hand-encouragement proved audience will count this well in. Same act competing up street on the screen.

Will and Gladys Ahearn, with an addition in the person of Brother Dan, got well under. Offered their standard routine of warbling, tapping and roping. The house went for it big.

In trey spot were Norman Thomas Quintette, who scored big. Joe Jones, with a couple of baritone ballads, leading off. Two of the other boys put over some fancy stepping but the part of the act that the cash customers went for was the trick trap drumming of Freddy Crump. Audience forgot the stepping boys to center their optics on the crazy stuff that Crump was pulling on the drums and noise makers, even to rolling across the stage with sticks doing their stuff as he went. A fast close which brought applause aplenty and encores.

Cardini with card tricks and palming on second best seen in this burg for long time in his class. Does his stuff without a word. Class to his act and deserving of all he got from in front—which was plenty.

Dick Henderson, Scotch comedian, used the same quick chatter he offered at his last appearance. Sang a couple that went and his patter produced the laughs—as that was what he was there for no one has any kick.

Johnson and Duker, booked locally, closed with a hat juggling act. Nothing new but in tune with the rest of the show.

Opened with Mascagno Four, with classy acrobatic dancing. Clever offering that was a fitting beginning to a bill that rated so high in quality. Pathe News and Grantland Rice Sportlight, completed.

Cast of featured players selected by Fox for "Rough Liberty," submarine picture, now being rushed through on a short working schedule, includes J. Farrell McDonald, Charles Girard, Pat Somerset and Kenneth McKenna. John Ford directing.

Al Goodwin, four years asst. mgr. of Loew's State, has been appointed house manager of the Fox, Atlanta. R. T. Newton will be managing director of the house. Robert Mackaill, house manager of Fox, San Francisco, will inaugurate the service crew at the Atlanta house, Thanksgiving, after first breaking in the crew for the Fox, San Diego, which opens Nov. 8.

Emanuel Galea cast in "The Climax" at the Duffwin, Oakland.

"The Outsider" opens in San Francisco Nov. 7 with Ann Davis and George Ratoff as leads. Support being cast in Hollywood by Edward Rowland.

Los Angeles Fox exchange won $2,500 of 50 grand put up by Wm. Fox for the best sales results in ten offices.

Harold Hodge is featured baritone with KMTR.

"Rio Rita," due to open at Carthay Circle Nov. 1, has been put back to Nov. 27. Heavy business of "They Had to See Paris," now in house, the reason.

Laughner and Harris orchestra, which has been at Paul Perrott Cafe since its reopening several months ago, goes to the St. Francis Hotel, San Francisco, on six-month contract, Nov. 15.

Homer Curran has coast rights for "Journey's End," stage show. Production will open at Geary, San Francisco, Dec. 1 and later at Belasco, here.

Maurice Pivar, film editorial supervisor at Univesal, resigned to take up a similar post with Columbia.

No successor named for Pivar's job.

Edwin Knopf will co-direct "A Lady In Love," with Louis Gasnier. Knopf replaces George Cukor, loaned by Par to Universal for "All Quiet on the Western Front." Evelyn Brent and Clive Brooks will have the leads.

Jacqueline Logan has been engaged for lead in a picture by Sono-Art. Picture, as yet untitled. Directed by T. Hayes Hunter.

Mrs. Lois Pantages, awaiting sentence for manslaughter, seriously ill of pneumonia.

Spreckles theatre, San Diego, defiantly anti-film during the life of its late owner, is being wired by W. E. and reopens Thanksgiving Day with Columbia's "Flight." Fred Siegel, new occupant, has leased the house from the Spreckles estate for 10 years to show Universal and Columbia first runs. Pictures will be temporarily shelved when promising legit attractions appear.

Mrs. Alice Ames Winter has taken an office in the Producers' building as contact between film producers and the clubwomen of America.

Elinor O'Reiley, late of Fox casting office, associated with Jessie Wadsworth as actors' representative.

Billy Schary, agent, on the sick list. Flu.

Patterned after the annual automobile shows, the Western Aircraft association will stage the first aeronautical exposition here during the week of Nov. 9 to 17.

Leo Arany, service engineer on Western-Electric sound equipment, owns his own plane and uses it on emergency calls to out-of-the-way places. It goes on his swindle sheet.

Oliver H. P. Garret loaned by Paramount to M-G to write the screen treatment of "Copy Cat," original newspaper yarn, by Lawrence Stallings and Dale Van Every.

Harry Gribbon's next short talker on prohibition. Mack Sennett to direct.

William McGann will direct "The People Versus," dramatic short, for Warner Varieties. Frank Campeau and Lillian Brockwell in cast.

Al Boasberg's writing proclivities at the M-G studio interrupted long enough for him to play the part of a radio announcer in "Take It Big."

Western-Electric apparatus will be installed in 500 houses west of Denver by Jan. 1. Thirty to 40 installations per month is the pace.

The Callis-Baker Players have "The Ghost Train" and "The Little Spitfire" to follow "Best People."

"The Gorilla" and "The Alarm Clock" will probably go on after the May Robson engagement.

Wage claims totaling $895 on file with State Labor Commission against Mayfair Pictures at Tec-Art studios. Must be paid this month or civil action will be brought, according to Deputy State Labor Commissioner.

Complaint filed with State Labor Commission charging Radio studios with violation of women's eight-hour working day law. Case held for investigation.

J. Charles Davis Productions have taken over the Ambassador studios, Culver City. Contemplate making 26 western talkers.

Toby Anguish Players closed after two weeks at the Sutter theatre, Sacramento.

Creighton Hale opened three weeks' engagement at the Show Shop, Glendale, Cal., in "Trial of Mary Dugan."

Betty Healy (Ted and Betty Healy) underwent operation for appendicitis at Osteopathic Hospital. Team arrived here two weeks ago for talkers.

Fox's only opposish in Pasadena commences Dec. 1 when the Tower opens with an all-sound policy. W. E. wiring. House will show First National and Warner first runs.

B. N. Bernstein and B. H. Lustig operating as the Luberco Corp. on a 15-year lease. House seats 750 and will have a 50-cent admission.

Fox is wiring the Raymond, same town, and will reopen it, probably as a second-run house.

Dick Williams, assistant manager of the Fox, Riverside, Cal., promoted to manager of the California (Fox) San Bernardino.

M-G's "House of Troy," to be directed by Robert Leonard, has been put back a month. Ramon Novarro's tonsils.

Warners is remodelling the front of its studio administration building facing Sunset Blvd. Will add several new offices.

Norman Fields is on his third of 20 weeks as lead with the Richard Wilbur Players, Honolulu.

Marjorie Warfield sailed October 19 to play femme leads there and opens Nov. 4.

Mel Brown, director, laid up with a bad case of Kleig eyes.

Lola A. Gentry, secretary of the Film Board of Exchange, in hospital. How serious the illness not determined yet.

Marjorie Rambeau will probably stay at Pangborn's Vine Street for two or three more shows following "What a Woman Wants."

Cameraman's union (I. P. M. P. I.) has expanded and settled in seven offices on the second floor of the Frances Marion Building, Hollywood.

Down in the Imperial Valley exhibitors keep their patrons in the night air all summer. Rialto in Calexico is just moving its shows indoors for the winter.

W. C. Riter becomes branch manager for Columbia, replacing J. E. Shaw, who resigned after a nervous breakdown. Jack Drumm, new manager of Columbia's Denver office, is also an alumnus of the L. A. sales force. Joe Wolf, former M-G salesman, is new on Columbia's sales staff. M. J. E. McCarthy is office manager, replacing Norman Bosley.

Fox Coast Theatres has bought the California (wired) in Ontario from Jack Anderson. Circuit also has the Granada, same town. Next month Fox takes possession of the Plaza, Hawthorne.

"Bird in the Hand," English comedy, follows "After Dark" at the Biltmore, Nov. 4.

Glenn M. Tindall named manager of the Hollywood Bowl succeeding R. M. Brite. Tindall been supervising music in city playgrounds and has been guest conductor of the St. Louis Symphony. Has also been manager of several department stores.

MINNEAPOLIS

Metropolitan — Shakespearean Rep. (Genevieve Hamper).
Shubert—Bainbridge—Stock.
Hennepin-Orpheum—"Her Private Affair"—Vaude.
Pantages—"Hurricane"—Vaude.
Palace—"Nite Life in Paris" (Mutual).
Minnesota—"Saturday Night Kid"—"Rah! Rah! Rah!"—Stage Show (Publix).
State—"Cock-Eyed World."
Century—"Why Bring That Up?" (2d Week).
Lyric—"Fighting for the Fatherland."
Grand—"Our Modern Maidens" (2d Loop Run).
Aster—"Thunder" (2d Loop Run).

Genevieve Hamper at Metropolitan here at $1 top with indications of a $7,000 gross for week.

The Hennepin-Orpheum is cutting its vaude to conform more to the program arrangement. Three weeks ago the R-K-O Collegiate show of approximately four acts gave the entire stage show; last week there were four acts instead of the usual six, and this week the Ruth Mix Revue gives whole stage show. Vaude now runs only hour and half or less.

Don Alexander, press agent, State, has been appointed head of the entire Publix publicity department for the northwest.

The Lyric is the second Publix house to schedule regular midnight performances Saturday nights, the State having them for the past year. The Lyric scale has been boosted 5c.

During "The Cock-Eyed World" at the State the house is giving seven shows daily and eight on Fridays and Saturdays. Grind begins at 9 a. m. instead of the usual 11 a. m.

Within the space of a single week, three Twin City box-offices were held up successfully while the theatres were crowded with people and the performances in progress. The same pair of bandits are believed to have pulled all three jobs. They got $490 and $600 from the Minneapolis Shubert and St. Paul President, dramatic stock houses, and $300 from the St. Paul Lyceum, a Mutual Wheel burlesque theatre. All the losses are covered by insurance.

For boldness, the hold-ups rarely have been equalled here. Although the theatres are located in the hearts of the Minneapolis and St. Paul loops, the bandits entered the lobby in each instance shortly after the curtain arose on the first act and stepped up to the box-office window and, with pistols leveled at the treasurer, demanded that he fork over all loose bills. The men were unmasked and they disregarded the danger of later comers entering the theatre and seeing them pull the job.

MEMPHIS

By WALTER D. BOTTO

Loew's State—"His Glorious Night"—Vaude.
Loew's Palace—"On with the Show."
Loew's Strand—"Jealousy."
Orpheum—"Her Private Life"—Vaude.
Princess—"On Her Life."
Beauty—"Over the Barrier."

Pantages, closed since April, reopens with Warner Bros.' pictures exclusively Oct. 25. Emile Umann will manage.

Bob Marks, formerly with Press Scimitar, now dramatic and picture critic of Evening Appeal.

All wrestling matches and fight clubs closed here now.

The Little Theatre Co. opens in November in its new theatre.

Loew's Majestic will be torn down in January and rebuilt as a department store.

The Motion Picture Theatre Owners of America hold a convention here three days starting Oct. 29.

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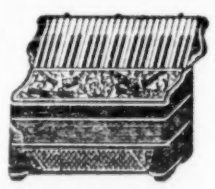
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SARANAC

By HAPPY BENWAY

Xella Madcap has been given the okay for a one-half hour exercise twice a day. She is showing fine improvement.

Thomas White is a new patient at the San, moving over from 52 Park avenue.

Gordon Lynn and Joe Donatello are two new boys who arrived to get the rest cure.

Bobby Hatz got the big okay from Dr. Mayer and has left for the "big street." He expects to spend a month in New York.

When a patient goes to bed in Saranac during the winter he wears a heavy woolen union suit, pair of heavy woolen pajamas, pair of woolen socks, pair sheep wool bed slippers, woolen cap that pulls over his ears, heavy bathrobe, five or six heavy woolen blankets over his bed and an electric heating pad in bed.

If the patient complains he is cold, the nurse tells him he is lucky that he's not in Bloomingdale, it is 10 degrees colder there.

Marion Greene now at 115 Lake street sure is a gritty little "curer," Her faithful curing now showing results.

Harry Namba received a wire from an agent offering him a three-year contract with a burlesque show, starting at $60 a week, with an increase of $5 weekly, sliding scale. Harry wired back:

"Okay if you will furnish sleds to do the sliding with."

Angela Papulislis new at the N. V. A. Annex, 9 Front street. She was at the Capitol, Steubenville. O.

Harry Clark states that 20 preachers in his home town are laying off on account of the talkers. (Harry is from Philadelphia.)

Helen O'Reilly has been ordered to bed with a little setback from a bad cold, causing a high temp and the limit of one visitor a day.

Passing Show

Myrtle Hammersted left for California to join Sidney Claire and also to chase the "cure."....Chris Hagedorn batting high temp on account of bad cold....May Zimberg now enjoying home life with her two children in a little cottage by the lake....Harry "Pop" Barrett flashing a letter he received from Gus Hill in 1882 to arrange a club swinging match for $10. It was held in Rochester, N. Y., Barrett winning....Eddie Voss in bed account no pep, his Ford in the alley account no tires....Harry Clark and Harry Namba shaking hands after a silence of a year, all on account of a stolen lobster....Tommy Abbott packing his trunk for a two-week vacation on Broadway....Keith Lundberg getting one hour exercise twice a day and a great improvement on his late X-ray....Six new patients in one week again shows the National Variety Artists take care of the ailing artists....Richy Craig, Jr., reported okay, that is, the condition, and gaining weight, feeling good, but eating from a mantelpiece account boils. This Saranac weather brings anything out, even Ben Schaffer.....By the way, Ben is pretty sick; make him laugh, drop the old boy a line, he has made you laugh for years....The writer, who has not one tooth in his head, wants to thank Bill Browning for sending the box of mixed nuts....In case you forget the address of anyone you know here in Saranac, write them care Variety, New York. The letter will reach them.

OAKLAND, CAL.

By WOOD SOANES

Irving Pichel, one of the leaders in the art theatre circles along the coast, has been engaged by Henry Duffy to replace Dickson Morgan as assistant to Ferdinand Munier, stage director at Duffy's Alcazar, President, Dufwin and Fulton.

Playhouse is to follow "Angel in the House" with the first coast production of Sophie Treadwell's "Machinal" Oct. 25.

Grand-Lake goes into two-a-week, second-run policy Oct. 25, at which time Fox reopens American as its 3d downtown house using films previously sent to the Grand-Lake. The latter house dismisses its orchestra, Milt Franklyn, the leader, going to Fresno, while the band will be moved across the bay to El Capitan under Jay Brower, conductor.

Local theatre managers have formed a luncheon club, meeting each Wednesday at the Athens Athletic Club to discuss problems and be lectured by experts on the film business. C. C. Griffin, president; Charles Carroll, vice; R. M. Ford, sec-treas. About 25 managers in the club, representing houses in Alameda county.

Lew Maren, press agent of R-K-O Orpheum here, transferred to Los Angeles, leaving Paul Brook, former reporter, in charge here. Clem Pope manager.

Orpheum last week dismissed its girl ushers and put in a male crew wearing nobby blue coats and white pants with swanky caps, and looking for all the world like a picture house crew.

Guy Bates Post at Dufwin this week with "The Climax."

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SAN FRANCISCO

By WALTER RIVERS

Norman Field, formerly leading man for George Ebey at the Fulton, Oakland, has opened a lead with Wilbur Players, Honolulu. Succeeded Richard Allen. Allen returned here last week and left for Los Angeles to undergo a minor operation. It is reported here that Allen is to marry Geraldine Palmer, who appeared with him in the islands.

Henry Duffy left last week for New York to look over new plays and a vacation after a season spent playing "The First Year" with Dale Winter in his chain of coast stock theatres.

Opening postponed once, Guy Bates Post is reported set to follow Frances Starr into Duffy's President here opening Nov. 3, in "The Climax."

Rufe Blair, handling publicity at Fox-West Coast's Fox theatre here, is back on the job after a brief trip east. He attended the World Series, and had a special assignment from the San Francisco Chronicle to do some special stories for them.

A. F. Gillaspey, former drama editor on the "Bulletin" here has been appointed to take charge of publicity at the El Capitan, big neighborhood house, recently bought from Ackerman, Harris & Oppen by Fox. Gillaspey pinch hitted for Tom Earnfred at the Curran and Geary while Earnfred spent three weeks in New York.

Grand Lake Oakland goes in 2d run. Change from first caused considerable surprise. This picture theatre is one of the biggest and newest on east side of bay.

Dick Spier, manager of Fox Warfield, pulled a stunt of his own last week to help commemorate the William Fox Silver Jubilee. Spier got a bakery firm to cook him a huge cake, put it on display in the mezzanzine and gave all the femmes at the matinee a slice. Got a couple of stories on gag and boosted trade.

Leon Levy, for the past six months, manager of Publix' Granada, has been tranferred to Los Angeles, United Artists' theatre. Levy's place at the Granada filled by Hal Thorne. With Levy went A. J. Kennedy, who has been in charge of the Granada's publicity. He in turn is succeeded by Morry Folodare.

Ellis and Frank Arkus have disposed of their chain of peninsula film theatres, including the Peninsula at Burlingame and the Palo Alto, Cal., to Fox.

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By HARDIE MEAKIN

Belasco (Shubert)—"Dread" (Sam H. Harris); next, "Berkeley Square" (Henry Miller); Nov. 2, Fay Bainter in "Passions of Jealousy" (A. H. Woods).
National (Erlanger-Rapley) — Theatre Guild.
Poli's (Shubert) — Thurston's "The Demon"; next, "She Walked Home" (Anne Nichols); Nov. 3, Marx Bros. in "Animal Crackers."

Pictures

Columbia—"Trespasser."
Earle—"Isle of Lost Ships."
Fox—"Girl from Havana."
Met—"Four Feathers."
Palace—"13th Chair."
Rialto—"Mississippi Gambler."

Nellie Revell here ahead of Anne Nichols' new one, "She Walked Home."

Fred Hand, former Earle manager and recently ahead of Edna Wallace Hopper, goes in as manager of the new Daughters of the American Revolution "Constitution" Hall. Concerts, etc., is the idea.

David M. Idzal, formerly division manager for Fox in Philadelphia and Washington, is back on that same assignment again after sojourns in Detroit and St. Louis.

Joe LaRose, producing for Fox here, staged a big affair on Saturday night last at the Mayflower for one of the many conventions that land here and have plenty to spend.

DENVER

By John A. Rose

Aladdin—"Gold Diggers of Broadway" (2d Week).
America—"On With Show."
Broadway — "Everybody's Happy"—Stage.
Denham — "Triumphant Bachelor" — Stock.
Denver—"Love Doctor"—Stage Show.
Orpheum—"Flight"—Vaude.
Rialto—"Black Crows" (2d Week).
Tabor—"Isle of Lost Ships"—Stage Show.

"Chauve Souris" at Broadway, Dec. 16.

Baby nursery at America will nurse in charge.

Orpheum's experiment two-a-day flop. Returning to continuous policy. Page ads and lobby displays by Fox theatres during Fox week helped swell their grosses. All second run houses.

A. M. Oberfelder, H. O. Wilber and R. Slack have incorporated as the Greater Artists' Series, and will put on eight concerts this winter.

KANSAS CITY

By WILL R. HUGHES

Loew's Midland—"Cock-Eyed World."
Newman—"Saturday Night Kid."
Mainstreet—"The Isle of Lost Ships."
Pantages—"Pleasure Crazed."
Royal—"Why Bring That Up?"
Orpheum—"Garden of Eden" (Oberfelder-Ketcham Stock).
Gayety—Burlesque (Mutual).
Globe—Musical Tabs—Pictures.

The Oberfelder-Ketcham stock opened at the Orpheum this week with Edith Taliaferry in "What Every Woman Knows." The company includes Emmet Vogan, Harry Eldridge, Helen Audiffred, Kathryn Prather, Jack Talbott, Dora Rogers, V. Talbott Henderson, Jerome Sheldon and Charles Yule. Miss Taliaferro's second play will be "The Garden of Eden," and she will be followed by Chrystal Herne for two weeks.

"Rain or Shine," due at the Shubert Oct. 20, has canceled.

The Liberty, dark for a year, has been secured by Edward Dubinsky, owner of the Regent, and will reopen early in November.

"Strange Interlude," which broke the Shubert house record a year ago, failed to repeat this week.

The Dubinsky Bros., who opened theatres in Leavenworth, Jefferson City and Fulton, have taken over the Crystal, St. Joseph, Mo.

M. B. Shanberg, who recently sold his interests in the Midland Circuit of Theatres to Fox, has incorporated himself personally under the laws of Delaware.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Dark.
Empire — Friday - Saturday, "Argonne Follies.
Loew's—Vaudfilm.
Keith's—Vaudfilm.
Strand—"Gold Diggers of Broadway."
Eckel—"Big Time."

The Rome Players produce "The Queen's Husband" Nov. 15 in the Workshop. Nadine Currie is directing.

Thieves, seeking metal to sell for junk, ruined the $20,000 organ in the State Theatre, Utica, badly damaged by fire several months ago.

The Chicago Stock Co. is announced to fill the dark Majestic (now Fox), opening Oct. 28.

The Majestic, Elmira, closed since last fall when stock flopped, has reopened as a wired house with "Flight," first picture. A. F. Rachell (William Berinstein Theatres) in charge.

BRONX, N. Y.

Irving Dashkin, formerly manager of the Ritz, has succeeded Louis Gans as manager of the Boston Road theatre. Gans is now in charge of the Roosevelt, in Harlem.

John S. MacNeill, manager of the Belmont theatre, who used to be an assistant to Thurston, the magician, is broadcasting talks on magic in conjunction with the Fox Silver Jubilee celebration. MacNeill is as big an attraction at his theatre as are his regular shows.

With the Bronx Opera House gone over to burlesque, the Cosmopolitan Opera Association goes into the America theatre.

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